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May 1997
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ABBREVIATIONS

alt = alternate(ly)
 beg = beginning
 ch = chain
 cm = centimetres
 cont = continue(ing)
 dc = double crochet
 dec = decrease(ing)
 foll = following
 g = grams
 HP = holding position
 in = inch(es)
 inc = increase(ing)
 K = knit
 mm = millimetres
 MT = main tension
 MT-1, MT-2, MT-3 = one, two, three
 full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three
 full sizes looser than main tension
 MY = main yarn
 N(s) = needle(s)
 NWP = non working position
 P = purl
 patt = pattern
 RC = row counter
 rem = remain(ing)
 rep = repeat
 ss = stitch size
 st(s) = stitch(es)
 st st = stocking stitch
 tog = together
 UWP = upper working position
 WP = working position
 WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the

original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in

pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont

as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

YARN GUIDE

EXTRA FINE	1
	2
	3
FINE	4
	5
	6
FINE-MEDIUM	7
	8
	9
MEDIUM	10
	11
	12
MEDIUM-THICK	13
	14
	15
THICK	16
	17
	18
EXTRA THICK	19
	20
	21

C CONTENTS

Dear Readers,

This month we have an exclusive preview of the stitch patterns Angela Coryn has designed for her brand new 24-stitch collection, in a novel competition. Pick the name she has chosen for each design and you could win a complete kit of yarn and pattern, to knit the garment of your choice. The kits are priced at over £40 and there are five to win, but we also have the pattern for one of the designs, Hortence, to knit in mercerised cotton for the ideal spring and summer tunic.

The men of the family can be a bit neglected while we concentrate on fashion, but not this month. For little boys there's a bold, bright fire engine motif from Wendy Phillips and for Dads and older brothers we have that great sporting classic, the cricket sweater, with traditional cables and striped edgings to make in his club colours.

If knitting tuition is hard to find near home or you can't attend regular sessions, what about taking a short break where you can combine concentrated tuition with the pleasures of a holiday? There are some tempting ideas in our Knitting Holidays feature that don't exclude non-knitting partners. However if a day out is all you can spare, then make a note of the Open Weekend at Riverside Spinning (page 72), where you will find expert advice, some great bargains and a fascinating tour of a working mill.

We'll have more news of forthcoming shows and seminars for machine knitters in coming issues, meanwhile, I hope you'll find plenty of good advice and entertainment to enjoy at home, in your copy of Machine Knitting Monthly.

Sheila

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DESIGNS



6 Celtic knots 48

Passap/Pfaff Duo 80 with Deco



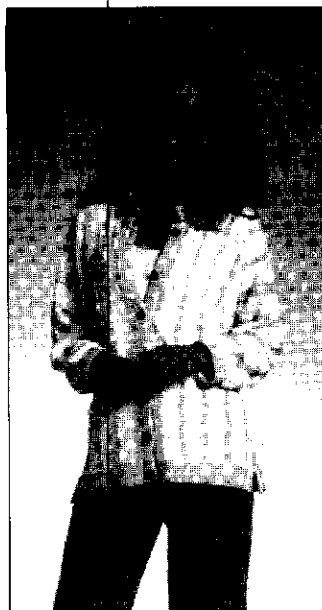
7 Duomatic Fair Isle ... 57

Passap/Pfaff Duo 80 with Deco



8 Little car 64

Standard gauge



1 Tuck and stripes 12

Standard gauge electronic

FEATURES

American Extra - Knitting in the USA 58

Book offer - Wendy Phillips' books 28

Brother John - Lace carriage, Part 5 18

Competition - Win a jumper kit 40

Cut and Sew - A waistcoat 66

Dear Anne - Your letters 42

DesignaKnit - The basics, Part 3 38

Duomatic Update - Fancy edgings 50

Free Line - Fat Friends pattern books 20

Knitting Holidays - Breaks with tuition 15

Latch On - The electric motor 34

Letters, hints and tips - John's advice ... 62

News Line - Knitter's up-date 6

Oh Brother - Electronic plus a PPD 10

Picture Knitting - Fire engine 28

Picture Parade - Taurus the bull 52

Question Time - Casting on 46

Riverside Spinning - Open weekend ... 72

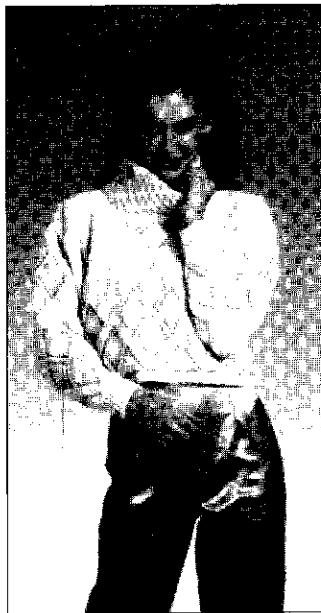
Silver Special - Automatic patterning 30

Talking Point - Debbie Kendall 67

Teach-In - Part 16, V-neckbands 22



2 Chenille jacket 24
Standard gauge



3 Spring crop 32
Silver Reed chunky electronic



4 Appliqué cardigan .. 36
Standard gauge



5 Hортence 44
Standard punchcard or electronic



9 Cricket sweater 68
Standard gauge



10 Cricket slipover 70
Standard gauge



11 Six-hour jumper 74
Standard gauge

REFERENCE

Back Issues	61
Pattern Information	3
Subscriptions	62
Classifieds	76

Including:-

Club Outings
Club Speakers
Subscription Queries

Regular contributors

Diane Bennett
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Ann Kite
Jo Newton
Wendy Phillips

PHOTO CREDITS

This month's patterns were photographed with the following accessories:

Page 13:	Body and Jeans, LITTLEWOODS.
Page 25:	Body, TESCO. Jeans, PEPE.
Page 33:	Trousers, EMPIRE.
Page 37:	Necklace, CAURA. Earrings, DEBENHAMS.
Page 45:	Jeans, INDEX EXTRA. Jewellery, AGATHA.
Page 49:	Jeans, LITTLEWOODS. Earrings, DEBENHAMS.
Page 69:	Shirt, Jeans and Trousers, NEXT.
Page 75:	Jeans, TESCO. Jewellery, ADRIEN MANN.

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NEWS LINE

Machine knitters are always interested in the latest developments so don't forget to let us know when you have a new product for our readers. The address and fax number are on page 5.

edited by John Blakeman

MATCHING TOP

Our regular readers will remember the attractive golden skirt that was shown in our November '96 issue, worn with a cape in black and gold Lurex; both were designed by Jane Hawkins.

The lovely feather-pleated skirt was designed for the garter carriage and could be knitted to fit any shape or size. The pattern was also available as a leaflet and anyone who ordered it will be pleased to know there is now a matching longline sweater top (together with the skirt) in a new leaflet called "Feather".

Sizes small, medium and large cover 34 to 44 inch bust measurements (the skirt is infinitely variable!) and the pattern is for a 24-stitch punchcard or electronic machine with garter carriage. The complete suit requires three cones of Bonnie's French Crêpe.

The leaflet costs £2.00 plus 25p p&p and is available from:-

Machine Knitting Centre
30 Fore Street
Chacewater
Cornwall TR4 8PT
Tel/Fax 01872 561145

FEATHER

designed by
JANE HAWKINS



**Garter Carriage suit
with feather pleated skirt
and longline sweater top.**

MACHINES:
Suitable for any standard gauge
24st Punchcard or electronic
machine with a garter carriage.
I used my Brother 965i and a
Brother KG-89 Garter Carriage

SIZES:
Small 34/36, Medium 38/40, Large 42/44
(87/92)cm (97/102)cm (107/112)cm

MATERIALS:
3 cones Bonnie's French Crêpe
3 strands used together throughout
elastic for skirt waistband
buttons for sweater

TENSION:
Skirt - No tension square necessary
T2 on garter carriage.
Sweater - 31.5 sts x 43.8 rows = 10 cm
stocking stitch after steaming.
T6 using Mita Carriage or
T2 using Garter Carriage

Jane Hawkins



INTEGRATED FABRIC

Ann Durkan - one of our leading designers, who exhibits at all the major shows - has just produced an exciting fabric that looks like an astrakhan type material.

Combining weaving and washing, she calls it her **Integrated Fabric** which makes a beautiful soft material that can be treated like any other fabric and is not difficult to knit. Knitting instructions for the fabric are included within Ann's **Four Generations Collection** of garment patterns. I have been sent two garment patterns from this collection.

Ivana features a smooth-line coat which is slightly tapered and has wide cuffs to give an overall look of tailored elegance. The coat may be made in any length to suit and the collar and cuffs may be hand or machine knitted.

Ann uses Forsell's yarns to produce her unique Integrated Fabric. For the backing she uses a 1-ply Botany and Slalom Aran Knitting Homebred Wool for the weaving yarn. She provides good clear instructions throughout.

Knitting instructions are given for three sizes, small (fits up to 38 in, 97 cm hip), medium (fits up to 42 in, 107 cm hip) and large (fits up to 46 in, 117 cm hip). This beautiful coat can be knitted on standard gauge machines, both punchcard and electronic.

For **Straight Skirt**, from the same collection, Ann uses her technique to give the astrakhan finish to a classic skirt. The skirt is semi-fitted, straight to mid-knee, with an elasticated waist and centre back hemline split.

The pattern uses Forsell's 1-ply Botany for the backing and their 4-ply Pure New Wool for the weaving. The garment sizes given, range from 10 to 18 but the pattern can be easily adapted for larger sizes if required.

The price for the coat pattern is £4.50 plus 50p p&p and for the skirt £2.50 plus 50p p&p. For further information, or a catalogue please send a large stamped addressed envelope to:-

Ann Durkan
Michaelmas Cottage
Twineham
West Sussex RH17 5NN

DESIGNS ON DISKS

Jan Wright, some of whose designs were illustrated in the December/January issue of *Modern Machine Knitting*, has joined the team as a contributor to our sister magazine *To & Fro*, writing on DesignaKnit 6. Jan is making her stitch pattern designs available on disk. Disks are available in Brother PPD format and DesignaKnit format. You must specify which when ordering.

Disks A, B and C are available at £3.25 each plus 30p p&p. Disk A comprises nine patterns including Ascot, Vegas and Reedham. Disk B has ten patterns including California, Brundall and five patterns for bands. Disk C has seven patterns including Swirls, Oddments and Rubenesq. Two other disks are available at £4.50 plus 30p p&p. These are **Flowers and Fair Isles** with ten patterns and **Sampler** with three all-over patterns and three "sleeve" patterns.

Also from Jan is **Reversible Coat**, a beautiful coat pattern designed in a 1920s style. It is long and lean with a padded

collar and is far more versatile than the average garment, being fully reversible. Choose the colours for one side to suit the clothes you wear some days and the colours for the reverse to suit the clothes you wear on others. The coat has a centre back seam and is knitted in four pieces. The pattern is suitable for a standard gauge electronic machine with ribber. Jan informs me that none of the techniques used are difficult.

The pattern gives instructions for knitting in two sizes; medium fits bust 32 to 36 inches and large fits 38 to 42 inches. The garment makes use of 11 buttons on each side. The yarns used are Amber Angora Look in black, Amber Marl in white/black and Amber Silky Sapphire in Bronze. The pattern is priced at £2.50 plus 30p p&p. For more information or a mail order catalogue, write to:-

Jan Wright Knitwear Design
35a Blofield Road
Brundall
Norwich
Norfolk NR13 5NU

903 TWINSET



908 WOODLAND 1

907 WOOD 2 BOR

906 WOOD 1 BOR

901 ASCOT

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CARL BOYD DESIGN

Carl Boyd is another popular designer who we see at all the major knitting exhibitions. He brings us another new design, **Yvonne**, which is a woman's round neck sweater featuring a lace and cable neckline trim and sleeves on a plain knit body.

The pattern is suitable for bust sizes 34 to 42 inches and can be knitted on standard

gauge punchcard or electronic machines equipped with a lace carriage and with or without a ribber. The garment is knitted in Forsell 4-ply Superwash Wool and like all Carl's patterns costs £1.50 plus 40p p&p. It is available from:-

Carl Boyd Designs
1 Coulsons Place
Penzance
Cornwall TR18 4DY

TEXTILE DAYS

The Magic of Textiles has been devised by **John Allen** and consists of three Saturday events organised by **Missenden Abbey** but to be held at Wycombe Abbey in High Wycombe.

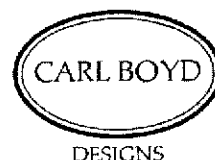
Here the word "textiles" covers a wide variety of crafts - rugs and quilts, embroideries and knitting, prints and weaves. The speakers demonstrating these crafts are all leading exponents in their field and this is a rare chance for the public to meet them and see their work.

The series is spaced over three months, the diary dates being 26th April, 24th May

and 14th June (all Saturdays) from 10.00 am and end at 4.45 pm. The programme for each is quite different and the list of celebrities star-studded and long, so if you would like to know more do send for the programme and booking form. The fee for each day is £33.00 to include morning coffee, a snack lunch and afternoon tea, or £85.00 for all three events.

For information about The Magic of Textiles or their other courses and events, contact:

Missenden Abbey
Great Missenden
Buckinghamshire
HP16 0BD
Tel: 01494 890296



Forsell 4 Ply Superwash Wool

Design No.55 Yvonne

In-Ex...

**CHENILLE
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by Beverley

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You will need	1 x 500g cone of French Crêpe 1x 500g cone of 4 ply Chenille 8 buttons and 4 hooks & eyes
Machine	Suitable for all makes and models of Standard Gauge Machine Original was knitted on a Brother
Tension	Waistcoat : Tension 5 (3 ends of French Crêpe) Tension square BEFORE steaming measures 32 stitches and 48 rows to 10cm measured over stocking stitch. Tension 7 (Chenille) 24 stitches and 48 rows to 10cm measured over stocking stitch. Skirt : Tension 6 (3 ends French Crêpe & Chenille) & Tension 3 (1 end) - No tension square necessary for skirt
Sizes	Small (10-12) Medium (14-16) Large (18-20) & XLarge (22-24) Skirt length: 24" 26" 28" 30" 32"

CHENILLE SUIT

From **In-Ex Ltd**, a beautiful two piece by Beverley for that special occasion, brought to us by the people who gave us those excellent steaming kits.

The waistcoat has been in knitted in French Crêpe and a 4-ply Chenille, with simple rolled bands that make it very straightforward to knit. To complete this stunning outfit there is a matching shadow pleated skirt, its length ranging between 24 and 32 inches. Good instructions are given, especially on finishing and use of the steaming kit.

The garments can be knitted on all makes and models of standard gauge machine. The pattern gives good clear instructions to knit sizes small, medium, large and extra large.

The price of the pattern is £3.00 which includes p&p. There is also a mail order service available for all patterns, books and steaming kits. For more details please write to:-

In-Ex Ltd
P O Box 1459
Windsor
Berkshire SL4 2TP

ANNE'S TRIP

Anne Kent is off to Australia again in late November and would be pleased to visit knitting clubs there during her trip. She tells us, "I am hoping to start around Sydney, then Melbourne, arriving in Perth between the 15th and 20th December. I am not tied to any area except Perth, or by the travelling time. I can give talks or hands-on workshops on many machine knitting topics." Any club leader or secretary who would like to get in touch with Anne should write to her at the following address:-

23 Springfield
East Grinstead
West Sussex RH19 2RT

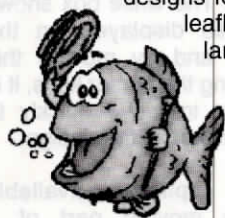
COLOURFUL INTARSIA

Christiana Products have increased the range of their highly successful Intarsia Patterns. We have featured a couple of their amusing animal cartoons as designs for children's sweaters and the large full-colour charts make the designs much easier to follow than the earlier "symbol charts" were.



Now in addition to the packs of children's pictures that were introduced last year, Christiana have single designs. There are three separate "dog" designs; Labrador, measuring 93 stitches by 125 rows; Old English Sheepdog, 100 stitches by 180 rows; Dalmatian, 145 stitches by 165 rows. These are priced at £4.00 each.

Also new, are four fun designs for adults who are fans of Tennis, Cricket, Golf and Skittles. See these and the earlier designs for yourself by sending for a full-colour leaflet and further details. Just send a large sae to:



Christiana (Intarsia) Products
Whitton View
Leintwardine
Nr. Craven Arms
Shropshire SY7 0LS

ALL BUTTONED UP

Buttons are not simply a fastening – choosing the "right" button will enhance your design and reflect the creativity of the dressmaker, knitter or craftsman.

To delight and appeal, **Leicester Thread & Trimming Manufacturers** have launched a comprehensive button range, with over 200 designs, in an extensive choice of materials, shapes, colours, finishes and sizes. There is something in

this collection to suit every taste and purpose and, to capture the magic of childhood, there is a choice of over 40 designs.

They come in pastels and bright colours and include favourites like Beatrix Potter's Benjamin Bunny, Peter Rabbit, Miss Moppet, Tom Kitten and Mrs Tiggywinkle as well as Snoopy, Woodstock and Paddington Bear. These are buttons to look out for in your local shop or haberdashery specialist.

IRENE KRIEGER

Irene has put a little laughter into machine knitting with a range of magnets, which are intended to hold your notes on a metal surface. Each one has a humorous caption and/or drawing with a machine knitting theme and there is also a set of notelets with envelopes available – ideal to use if you're sending a letter to a knitting friend.



My body may be
doing housework
but my mind is
machine knitting!!

these and other products from Irene, please write or telephone.

Irene Krieger
19 Merton Hall Gardens
London SW20 8SN
Tel: 0181-542 8673
Fax: 0181-715 7875

The magnets cost 50p with other purchases, or 75p without (including post and packing). The notelets cost £2.50 including post and packing. If you would like further information about



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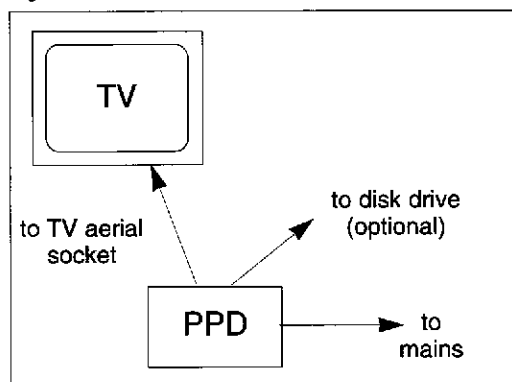
Diane Bennett

The PPD can be used to create designs of up to 200 stitches wide for a KH930, 940, 950i, 965, 965i and 970 machine, up to 115 stitches wide for the KH270 and up to 24 stitches wide for a KH900 machine.

Since it is possible to see the whole design or a large section of it, while drawing, this is much quicker than using the direct pattern entry system and more reliable than using a mylar sheet.

The PPD must be connected to the aerial socket of a television for the creation of a design. Once the design is complete, the PPD is connected to a KH930, 940 or 950i or the cartridge put into the slot on a KH965, 965i, 970 or 900. It is not necessary to have the PPD connected to a television for the transfer of a design to the machine.

Figure 1



To connect the PPD to a television, it must first be plugged into the mains and the aerial lead should be plugged into the PPD and to the aerial socket on the television (see Fig. 1). To avoid constantly removing the aerial lead from the television, it is possible to buy a small splitter with a switch which allows the PPD cable to be plugged in and the signal switched over. The short lead with identical ends is only used while creating a design if a disk drive is also used.

CREATING A PATTERN

With the PPD plugged into the mains and connected to the television, the first step is to tune it in to one of the TV channels. It is then only necessary to select this channel number when using the PPD.

Switch on the PPD using the switch on the side of the unit and press the STEP key until the MAIN MENU is displayed (Fig. 2). This lists the options which are available – simply enter a number using the keyboard to select an option.

When creating a design for the first time, use 1. CREATE NEW PATTERN. The PPD will then ask for the size of the design in stitches and rows and the grid is shown on the screen.

If the design is small, the grid shown will be the complete size, but for larger designs only the bottom left corner is displayed.

The cursor is in the bottom left corner at stitch 1, 1. To draw a design, move the cursor to the required position and press the DRAW key. By holding down the draw key and using the up, down, left, right or diagonal cursor keys, a continuous line can be drawn.

Made a mistake? – just press the ERASE key to remove the stitch.

While creating a design, it is not only possible to draw or erase, all the options offered by the HELP MENU can also be used. Press the pink HELP key while creating or editing a design and this menu is displayed (see Fig. 3).

The Stitchworld patterns are stored in the memory of the machine and can be selected and placed in any position within a design using 7. LOAD STORED PATTERN. This option also allows any pattern stored on a disk to be used, if the PPD is connected to a disk drive.

Many options, including double length and height, negative, upside down and reverse are available using 8. VARIATIONS, but these must be switched on before the design is placed on the grid.

When creating a very large design, 5. REDUCTION can

– MAIN MENU –

1. CREATE NEW PATTERN
2. EDIT PATTERN
3. DELETE PATTERN
4. INPUT MEMO DATA
5. TRANSFER CREATED DATA
6. PRINT OUT PATTERN
7. CHANGE MODE (PAGE)

* SELECT 1 – 7 =

MODE = 1 PAGE = 1

Figure 2

be used to view the complete design (or most of it) on the screen. The white box shows the area displayed on the screen and by moving this box using the cursor keys, it is possible to move quickly to another part of the design.

Other options available include moving part of a design, changing the size of the grid, colouring the design (but only until the PPD is switched off) and moving the

– HELP MENU –

1. END CREATION
2. TRANSFER CURSOR
3. SET COLOUR
4. CHANGE COLOUR
5. REDUCTION
6. ERASE PART OF PATTERN
7. LOAD STORED PATTERN
8. VARIATIONS
9. TRANSFER PATTERN
10. CHANGE PATTERN AREA

* SELECT 1 – 10 =

cursor. Experiment with these to see how they are used. Once the design is complete, use 1. END CREATION to return to the main menu. Another design can then be created or the PPD switched off.

It is not essential to complete a design before switching the PPD off. After switching on again, use 2. EDIT PATTERN and select the pattern number of the design to be completed. When a new pattern is created, the PPD gives it the lowest available number. The first design created will be 901, then 902 and so on. If 10 patterns are stored in the PPD, 901 to 910 and pattern number 902 is deleted, the PPD will then give the next pattern

created the number 902 – it does not have to be the same size as the original pattern numbered 902.

From the main menu it is also possible to add memo data for colour changes and lace patterns. This information is transferred to the machine with the design and displayed in the same way as memo data in the built-in patterns. A copy of the design can be printed out if the PPD is connected to a printer with a special lead. It is also possible to change the mode, for a different machine or the page, if using a 930. It is not usually necessary to use this option, although owners of a 200 stitch electronic such as a 950i or 965 and those with a 900, would need to use it. However, it is very important to realise that ALL the patterns with 900 series numbers which have been created will be deleted when changing the mode. Make sure that the patterns have been saved on disk or transferred to the knitting machine for temporary storage before using this option.

KNITTING A PATTERN

When complete, the design or designs are transferred to the knitting machine. There are two different methods (Fig. 4). If using the KH930, 940 or 950i, the PPD is connected to the knitting machine with the short lead (box on top at the back of PPD and knitting machine) and to the mains. Only AFTER the connections have been made should the PPD and machine be switched on.

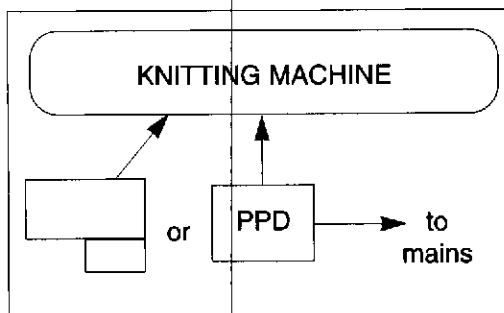
some used for designs and some blank space which is being transferred to the machine. To keep the designs in the machine, transfer all the patterns in the memory of the machine to the PPD before creating new designs, so that new patterns and those already stored are transferred back to the machine.

The KH965, 965i, 970, 270 and 900 have a cartridge slot into which the cartridge is plugged. Make sure that the PPD is switched off when removing or replacing the cartridge, since it can be damaged by doing this with the unit switched on.

When transferring patterns from the cartridge to the machine, individual patterns are transferred and the next available 900 series number given to the pattern. If pattern number 901 from the cartridge is selected to be transferred to a knitting machine which already has six patterns in its memory, the pattern number will be changed from 901 in the PPD to 907 in the machine, adding this pattern to those already stored.

Patterns stored in the machine can also be transferred to the PPD using the appropriate method for the machine. Owners of a PPD and no disk drive should keep the designs in both places the same, as far as possible, by transferring designs as they are created. If one set of designs is lost, which can happen occasionally, it is then possible to restore them by transferring from the machine or PPD.

Figure 4



All the patterns in the PPD's memory are transferred to the machine and replace ALL the 900 series patterns in the memory of the machine. Even if the machine contains patterns 901 to 920 and the PPD only one pattern, 901, transferring this will delete all the patterns in the machine. Think of it as a complete memory –

is different patterning over the complete garment, this would probably almost fill the memory. If the designs are small, there may be no number available for a new pattern since only patterns 901 to 998 can be created. In either case, it is necessary to delete some of the patterns in order to create more designs.

An alternative is to use a disk drive. This is connected to the PPD using the short lead – again, make sure that the PPD and disk drive are switched off when making these connections. The disk drive can be run from batteries or with a mains adapter (the lead from the KH965, 965i or 970 can be used for this).

The disk drive is controlled from the 5. TRANSFER CREATED DATA option of the main menu of the PPD. To store a set of patterns, first format a disk, then save the designs on to it. It is advisable to make a second, back up copy of the designs on another disk. Each disk when formatted has two tracks, each of which can hold the contents of the PPD's memory – yes, all those designs on just one disk.

Once the designs in the PPD have been stored, they can be deleted and a new set of designs created. It is also possible to load designs from disks which have been purchased, so that the designs do not need to be entered into

the PPD. Disks are available from Iris Bishop, Ricky Mundstock (for Magic Cables), myself and many others.

I hope that this article may have helped some PPD owners to understand how to use it creatively. If you have any individual queries about the PPD or your Brother electronic machine, don't forget my Agony Column in To & Fro. Send your queries addressed to me at To & Fro; it's the same address as MKM and you'll find it on page 5, or write direct to me at the address below.

Diane's book 'The PPD User's Guide' contains a series of designs which can be created using the PPD and explores the facilities which it offers. This is available from your local dealer for £5.95 or for £6.20 including postage from:-

**Diane Bennett
9 Huntley Grove
Nailsea
Bristol BS19 2UQ**

DesignaKnit Link

THE newsletter for all DesignaKnit owners.

Four issues per year + free disk £12 UK, £14 Europe, £16 outside Europe (air) Back issues also available

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Designed by

BACK

LEFT HALF

Push 71 Ns at left and 65 Ns at right of centre 0 to WP. 136 Ns. Insert card A and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. * Using MC, K 1 row. Release card and cont in tuck st patt A. K 12 rows. Remove card. Insert card B and lock on first row. Take carriage across twice without knitting. Release card and cont in tuck st patt B. Set RC at 000. K 26 rows.

SHAPE BACK NECK

Cast on 2 sts at beg of next and foll alt row. 140 sts. K 95 [101, 107] rows. RC shows 124 [130, 136].

SIDE SLIT

Using nylon cord, K 14 sts at left by hand taking Ns down to NWP. K 1 row.

SHAPE SIDE EDGE

Cast off 30 sts at beg of next row, K 1 row.

1ST SIZE

Cast off 4 sts at beg of next and foll 2 alt rows, K 1 row. Cast off 3 sts at beg of next and foll 3 alt rows.

2ND SIZE

Cast off 6 sts at beg of next and foll 3 alt rows.

3RD SIZE

Cast off 24 sts at beg of next row.

ALL SIZES

RC shows 140. Using WY, K a few rows over rem 72 sts and release from machine. Unravel nylon cord over rem 14 sts bringing Ns back to WP. Using WY, K a few rows and release from machine *.

RIGHT HALF

Push 70 Ns at left and 66 Ns at right of centre 0 to WP. 136 Ns. With carriage at right and P side facing, replace sts from first row on to Ns. Insert card A and lock on first row. Take carriage across twice without knitting. Work as for Left Half from * to *, reversing shaping by reading right for left.

POCKET TOPS (KNIT 2)

Push 30 Ns at centre of machine to WP. Insert card A and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage

TUCK AND STRIPES

1

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge electronic machines.

MATERIALS

Celandine Daisy. (Yarn Guide No. 11.)

2 x 400 g cones in White (MC).

1 x 400 g cone in Green (C).

7 buttons.

GARMENT WEIGHT

Finished garment in second size weighs 715 g.

The fibre content of this yarn is 52% Cotton, 48% Viscose. For further information about this yarn, please write to the following address:- Celandine Limited, Unit 7, Drill Hall Business Centre, East Parade, Ilkley, West Yorkshire LS29 8EZ. Tel: 01943 604440.

PATTERN INFORMATION

For a list of the abbreviations we use and our Yarn Guide, please look for Pattern Information in the Reference list on page 5.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.

Actual size 103 [108, 112] cm, 40 1/2 [42 1/2, 44 1/2] in.

Length to shoulder 65 cm, 26 in.

Sleeve seam 40.5 [39, 39] cm, 16 [15 1/2, 15 1/2] in.

TENSION

23 stitches and 52 rows to 10 cm, 4 in measured over tuck stitch pattern B after washing and drying (tension dial setting approximately 8).

KNITTING NOTES

a) We used purl side of knitting as right side of garment.

b) Before knitting, prepare any electronic sheets needed from the charts provided.

c) On Silver Reed electronic machines, place needle 1 cam at centre 0. Press button 1 (right light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

d) On Brother electronic machines, place pattern at each side of centre 0.

e) This is a sideways knitted garment starting from the centre back, removing at side seam, then knitting second half of back in reverse. Fronts are knitted from the centre in the same way. Sleeve sts are picked up from the side of front and back, then knitted down.

TUCK STITCH PATTERN A

K 1 row MC. * K 2 rows C and 2 rows MC. The last 4 rows from * form pattern.

TUCK STITCH PATTERN B

K 1 row MC, K 2 rows C, 2 rows MC, 2 rows C, 22 rows MC, 2 rows C, 2 rows MC, 2 rows C and 21 rows MC. These 56 rows form pattern.

at right. Using MT-2 and MC, K 1 row. Release card and cont in tuck st patt A. Set RC at 000. K 28 rows. Cont in st st. Using MT and MC, K 1 row. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With K side facing, replace sts from

last row on to Ns. Unravel WY. With P side facing, replace sts from first row on to same Ns. Using MT+1 and MC, K 1 row. Break yarn, leaving an end sufficient to cast off 30 sts. Using WY, K a few rows and release from machine.

Jocelyn Ridout

POCKET BAGS

(KNIT 2)

Push 30 Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using MC, K 25 rows. Using MT+2, K 1 row. Using MT, K 25 rows. Using WY, K a few rows and release from machine.

LEFT FRONT

Push 52 Ns at left and 80 Ns at right of centre 0 to WP. 132 Ns. Insert card A and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at left. Using MC, K 1 row. Release card and cont in tuck st patt A. Using MT-2, K 52 rows. Remove card. Insert card B and lock on first row. Cont in st st. Using MT and MC, K 1 row. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With carriage at right and K side facing, replace sts from last row on to Ns. Unravel WY. With P side facing, replace sts from first row on to same Ns. Using MT+1 and MC, K 1 row. Using a length of MC, cast off 14 sts at right. Cont on rem 118 sts. Release card and cont in tuck st patt B. Set RC at 000. Using MT, K 16 rows.

SHAPE NECK

Cast on 2 sts at beg of next and foll 2 alt rows, K 1 row. Cast on 3 sts at beg of next and foll alt row, K 1 row. Cast on 5 sts at beg of next and foll alt row. 140 sts. K 35 rows. RC shows 64.

POCKET OPENING

With wrong side of Pocket Top facing, place sts on to 15 Ns at left and 15 Ns at right of centre 0. * With K side of Pocket Bag facing, replace sts from last row on to same Ns. Using the long end of yarn from pocket top, cast off these 30 sts. Push Pocket Bag through opening to back and replace sts from first row on to empty Ns. K 60 [66, 72] rows. RC shows 124 [130, 136].

SIDE SLIT

Using nylon cord, K 14 sts at right by hand taking Ns down to NWP. K 1 row.

SHAPE SIDE EDGE

Cast off 30 sts at beg of next row, K 1 row.

1ST SIZE

Cast off 4 sts at beg of next and foll 2 alt rows, K 1 row. Cast off 3 sts at beg of next and foll 3 alt rows.

2ND SIZE

Cast off 6 sts at beg of next and foll 3 alt rows.

3RD SIZE

Cast off 24 sts at beg of next row.

ALL SIZES

RC shows 140. Using WY, K a few rows over rem 72 sts and release from machine. Unravel nylon cord over rem 14 sts bringing Ns back to WP. Using WY, K a few rows and release from machine *.

RIGHT FRONT

Break off 14 lengths of MC for buttonholes. Push 69 Ns at left and 63 Ns at right of centre 0 to WP. 132 Ns. Insert card A and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Using MC, K 1 row. Release card and cont in tuck st patt A. Using MT-2, K 12 rows. Make buttonholes over Ns 1, 2, 3, 4, 5, and 6; 21, 22, 23, 24, 25 and 26; 41, 42, 43, 44, 45 and 46; 61, 62, 63, 64, 65 and 66 at left and Ns 15, 16, 17, 18, 19 and 20; 35, 36, 37, 38, 39 and 40; 55, 56, 57, 58, 59 and 60 at right of centre 0 by casting off the sts with the lengths of MC, then casting on again. K 28 rows. Make buttonholes over same Ns as before. K 12 rows. Remove card. Insert card B and lock on first row. Cont in st st. Using MT and MC, K 1 row. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With carriage at left and K side facing, replace sts from last row on to Ns. Unravel WY. With P side facing, replace sts from first row on to same Ns. Using MT+1 and MC, K 1 row. Using a length of MC, cast off 14 sts at left. Cont on rem 118 sts. Release card and cont in tuck st patt B. Set RC at 000. Using MT, K 16 rows.

SHAPE NECK

Cast on 2 sts at beg of next and foll 2 alt rows, K 1 row. Cast on 3 sts at beg of next and foll alt row, K 1 row. Cast on 5 sts at beg of next and foll alt row. 140 sts. K 35 rows. RC shows 64.

POCKET OPENING

With wrong side of Pocket Top facing, place sts on to 4 Ns at left and 26 Ns at right of centre 0. Work as for Left Front from * to *, reversing shaping by reading left for right.

LEFT SLEEVE

Join shoulder seams. Push 142 Ns at centre of machine to WP. With P side facing, replace 72 sts from Left Back and 72 sts from Left Front on to Ns, placing 2 sts tog on to centre 2 Ns. Unravel WY. Insert card A and lock on first row. Take carriage across twice without knitting. Release card and cont in tuck st patt A. Set RC at 000. Using MT, shape sides by dec 1 st at each end on every alt row until 116



diagrams

A = 51.5 [54, 56] cm L = 36.5 [35, 35] cm
 B = 5 cm M = 61.5 cm
 C = 60.5 cm N = 33.5 [33.5, 34.5] cm
 D = 6 cm
 E = 13 cm
 F = 14.5 cm
 G = 1.5 cm
 H = 9.5 cm
 I = 3.5 cm
 J = 43 cm
 K = 4 cm

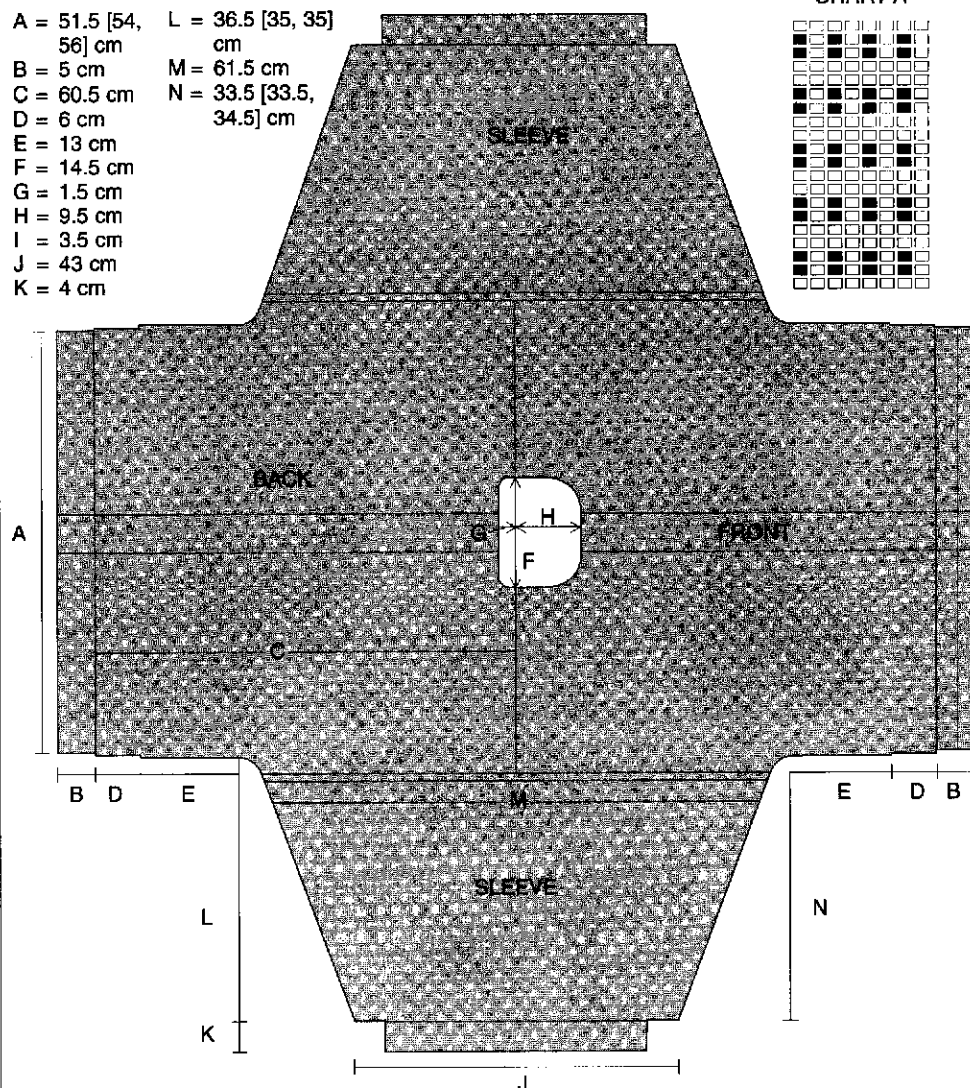


CHART A

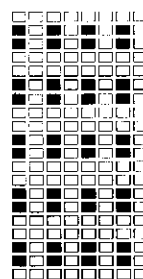
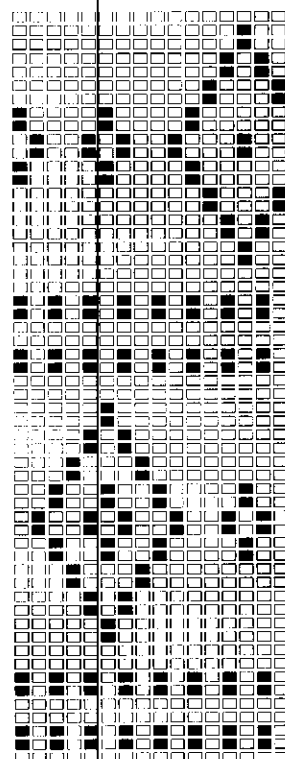


CHART B



sts rem, then on every foll 4th row until 100 sts rem and at the same time K 8 [8, 16] rows. Remove card. Insert card B and lock on first row. Take carriage across twice without knitting. Release card and cont in tuck st patt B. K 169 rows. RC shows 177 [177, 185]. Using WY, K a few rows in st st and release from machine.

RIGHT SLEEVE

Work as for Left Sleeve reading right for left.

CUFFS

Push 61 Ns to WP. With K side facing, replace sts from lower edge of Sleeve on to Ns dec evenly. Insert card A and lock on first row. Using MT and MC, K 1 row. Release card and cont in tuck st patt A. K 64 rows. Cont in st st. Using MC, K 1 row. Using WY, K a few rows and release from machine.

COLLAR

Push 106 Ns at centre of machine to WP. With P side

facing, pick up 106 sts around neck edge starting and ending at centre of bands. Using MT and MC, K 1 row. Using MT-1, K 1 row. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With K side facing, replace sts on to Ns. Unravel WY. Insert card A and lock on first row. Take carriage across twice without knitting. Release card and cont in tuck st patt A. K 1 row. Using MT-2, K 19 rows. Using MT-3, K 32 rows. Using MT-2, K 16 rows. Cont in st st and MC. Using MT-1, K 1 row. Using MT, K 1 row and then, using WY, K a few rows and release from machine.

FRONT WELTS

Push 61 [64, 67] Ns to WP. With P side facing, pick up 61 [64, 67] sts along lower edge of Front and place on to Ns. * Close latches. Using MT and MC, K 2 rows. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With K side facing, replace sts on to Ns. Unravel

WY. Insert card A and lock on first row. Take carriage across twice without knitting. Using MT-3, K 1 row. Release card and cont in tuck st patt A. K 80 rows. Cont in st st and MC. K 1 row. Using MT+1, K 1 row. Using WY, K a few rows and release from machine *.

BACK WELT

Push 124 [130, 136] Ns to WP. With P side facing, pick up 124 [130, 136] sts along lower edge of Back and place on to Ns. Work as for Front Welts from * to *.

SIDE VENT BANDS

Fold Welts in half to right side and then pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Push 14 Ns to WP. With wrong side facing, pick up 14 sts from side of Welt and place on to Ns. Form a chain along the edge by knitting 1 row in MC by hand. Cast off with a latch tool. Push 28 Ns to WP. With wrong side facing, pick up 14 sts through

loops of the chain and 14 sts below WY and place on to Ns. Insert card A and lock on first row. Take carriage across twice without knitting. Using MT and MC, K 1 row. Release card and cont in tuck st patt A. Using MT-3, K 12 rows. Cont in st st and MC. Using MT, K 1 row. Using WY, K a few rows and release from machine.

PRESSING

Wash and dry all pieces. With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Join side and sleeve seams. Catch down ends of pocket tops neatly to right side and join pocket bag seams. Fold cuffs and collar in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Join front welts to front bands. Fold side vent bands on to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Neaten ends of bands. Finish buttonholes and sew on buttons to correspond.

KNITTING HOLIDAYS

Will he ever live this down!?!

Theme parks, theme holidays - they're all the rage and a great way of indulging in a hobby. Knitters, who occasionally feel that their nearest and dearest just don't understand them, also have the opportunity of spending a few days with people who certainly will, because they share their love of the knitting machine.

KNIT-IN HOLIDAYS

This is the fifth year that Janet Spink has organised Knit-In Holidays. The fourth to be held in Jersey, this April, was fully booked well in advance, but Janet plans another holiday at the St Clements Bay Hotel in April 1998 so, be warned, if you would like to go next year, get in touch with her early.

It is certainly not too soon to book for two forthcoming holidays at the Royal Albion Hotel, Brighton. The first is from 2nd to 7th November 1997, when all aspects of machine knitting will be covered, including overlocking and DesignaKnit. There will be a half-day trip to the beautiful Royal Pavilion, in the company of one of the designers, to gain ideas on stitch pattern creation.

The second holiday in Brighton is from 31st January to 2nd February 1998 and this will be Janet's first "Especially

Jersey Knit-In: Janet Cooke instructing, Heather Cook delighted with her garment

Jersey Knit-In: Contestants in the Grand Finale of the Fashion Show

Electronic" weekend. This is for electronic machine users and will include Brother, Silver Reed, Singer, Pfaff, Creation 6 and DesignaKnit. All the specialists will be there and day classes are also available as well as the fully residential holiday.

All the Knit-In Holidays include some "hands-on" experience, garment creation, lectures and video

demonstrations.

Accommodation is provided in twin rooms with en-suite facilities and full board. Lecturers include, among others, Ann Durkan, Iris Bishop, Jenny Rose, Carl Boyd, Sue Woolley, Anne Kent, Angela Gordon, Michael from In-Ex, Iris Andrews and, of course, Janet herself.

So, why not join them for a holiday with a difference? You can get more information from:-

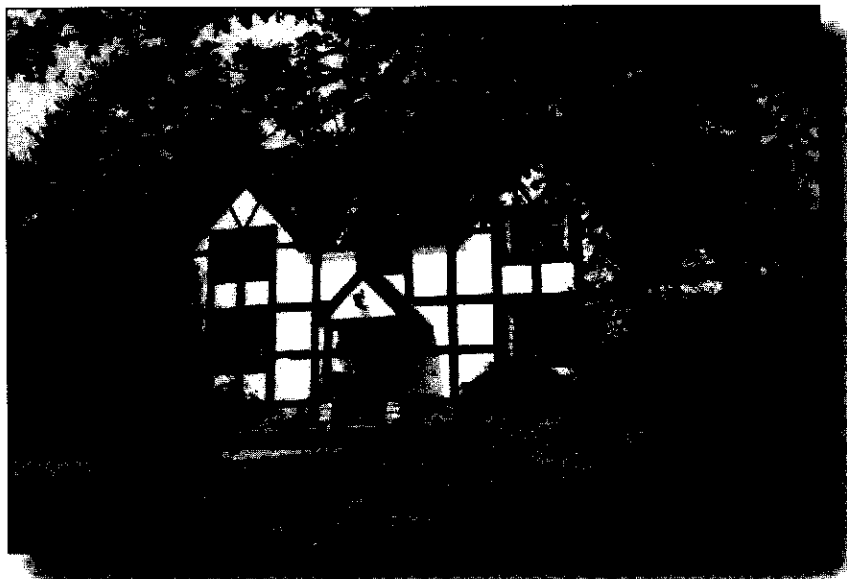
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16 ►



COUNTRY COMFORT

Learn the art of Swiss darning to perfection whilst relaxing in the 17th century country home of Sylvia and Brian Wynn of Forge Craft Creations.



Sylvia designs Forge Craft's very popular Swiss Darned Embroidery Kits which reflect the images of the countryside surrounding their home, but once you have conquered this fascinating art, there are no limits and you will soon be creating your own original designs.

The course will include one day's tuition in the workshop, taking you from the basic stitch to actual designing and you will also receive a free Swiss Darning Embroidery Kit.

Two nights in luxury accommodation and all meals (home cooking) are provided. Weekends or weekdays can be available and there are special rates for four people. Send for a brochure and details.

Sylvia Wynn
The Old Smithy
Pirton
Worcester WR8 9EJ
Tel: 01905 820482

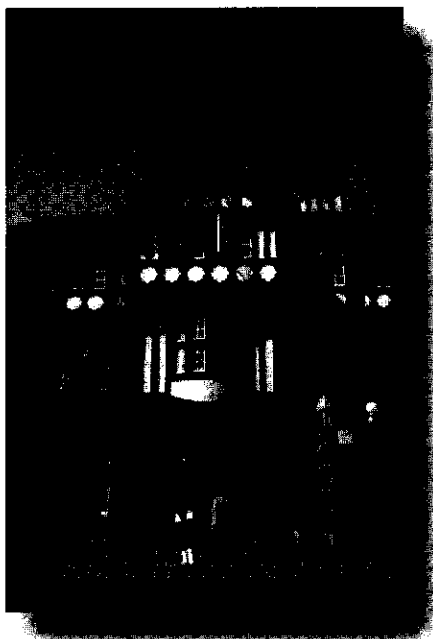
AUTUMN BREAK

Next October there's an excellent opportunity to enjoy a five-day Warner Holiday at the well-appointed Alvaston Hall Hotel near Nantwich, Cheshire. This is one of Warner's adults-only centres and it has excellent facilities for sport and leisure including golf and squash, bowls and croquet. It also has a swimming pool and gym and a range of therapy and beauty treatments are available.

Not that there'll be much time for those with the full programme that Diane Bennett has organised for knitters, but non-knitting partners will find plenty to do too. Diane will be joined by a team of experts offering a variety of lectures and workshops for machine knitters culminating in two, not too serious, fashion shows. It's all great fun but very informative too - there's lots to learn.

Evening entertainment is provided by the Warner team and visiting cabaret artists and the comfortable rooms are all en-suite with colour television and tea and coffee making facilities.

The dates for the holiday are Monday to Friday, 6th to 10th October, 1997. To find out more, contact Warner Holidays for a brochure and booking information on 01705 492121, quoting "MWS 54".



HOUSEBOUND?

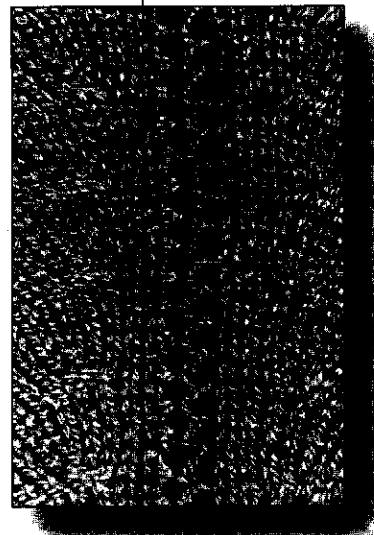
Don't despair if you can't get away for a holiday but would love a little help and inspiration with your knitting. Barbara Stubbs has a range of videos which will teach, solve problems and expand your ideas. She says, "Take my knowledge, use it and enjoy it". Her videos take you from knitting a scarf to designing an outfit or just as far as you wish.

Each natural and intimate video works through a theme, giving a clear understanding of the subject and the personal tuition of a trained and qualified teacher.

Three new releases in her "90-minute Series" are Hems, Flowers and Raglans (you need never hand-stitch another raglan with this video). Here you'll find ways to individualise your garments, ideas to transform and speed-up your knitting, finishing touches to make your garments unique and often quicker and more satisfying to produce.

With these videos you can "give yourself a break" at home, not just once, but time and time again! For more details write to:-

Barbara Stubbs Videos
6 Lindrum Avenue
Lyme Green
Macclesfield
Cheshire SK11 0LG
Tel: 01260 253245



Joining raglans with the latch tool

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BROTHER JOHN

MAKING THE MOST OF THE brother® LACE CARRIAGE Part 5 - The PPD Lace Cartridge (1)

If you have an electronic machine and a PPD, have you thought of using the lace cartridge which Brother supply? In this and the next two articles we shall look at what it does and how it is used.

John Blakeman

In the preceding articles we have seen that producing your own lace patterns can be quite an intricate task and one that requires attention to detail. Owners of electronic machines with a PPD can use the Brother lace cartridge which deals with all the pattern processing electronically and saves hours of painstaking work.

This cartridge, which has the Stitchworld lace patterns permanently built in, enables you to enter a stitch plan for either true, fine or fashion lace (or a combination of all three) and will then produce a finished lace pattern which is stored in the cartridge and can be transferred to floppy disk. The pattern can be transferred into your electronic machine's memory or printed out in both stitch plan and stitch pattern form on a dot matrix printer.

I shall be assuming that the reader is already familiar with the general operation of Brother's Pattern Programming Device. If you are not, then I refer you to my series of articles published in *Machine Knitting Monthly* between April and August 1995.

This article takes the form of a practical exercise, so to

obtain the most benefit, set up your PPD with the lace cartridge before reading on.

Having inserted the cartridge into the PPD and turned the power on, your television screen presents you with the title page and the prompt to **PUSH STEP KEY!!** Pressing the STEP key of the PPD then takes you to another introductory screen which tells you that when the figure 0 appears on a white triangle located in the bottom left-hand corner of the screen, pressing the 0 on the keyboard will provide you with key explanations of how to use that screen.

These instructions do not go into any great depth but provide you with all the essential information to be able to deduce what you should be doing.

Press the STEP key again and you come to the MAIN MENU screen. This is illustrated in Figure 1. If you are using the cartridge for the first time you may need to set the mode appropriate to your machine by using item 7. **CHANGE MODE (PAGE)**. Remember that altering the mode is something you do once and never again since it

will clear the cartridge memory and wipe out all but the built-in patterns stored there.

The mode and page in which the cartridge is currently operating is stated at the bottom right-hand corner of this screen. If your machine's memory is structured into pages, so must the cartridge be. As you fill a page with patterns, you will use item 7 to change the page.

The next thing that we need to do is create a pattern so select item 1. **CREATE NEW PATTERN** from the menu. This immediately takes us to a new screen headed **STITCH ROW SET-UP** where we have to state the size of the grid we wish to use for the **stitch plan**.

Beneath the screen title we are given the pattern number of the new pattern. Like the other PPD cartridges, the patterns are numbered from 901 upwards and the next free pattern number is automatically given by the cartridge every time we enter this part of the program. **Make a note of this number** because we are now going to play around a little on the screen and will want to delete the exercise.

The cartridge now poses the question **HOW MANY STITCHES?** and on the line beneath states **STITCHES =** followed by the flashing white cursor. Simply enter the width of your stitch plan. For our exercise enter 10.

We are now asked **HOW MANY ROWS?** and the line below states **ROWS =** followed by the cursor. Here we hit our first surprise! If you have been doodling with squared paper or following the stitch plans in this series of articles your stitch plan will have row 1 on the bottom, with row 2 on the next line above, row 3 on the line above that and so on. This is all quite reasonable and logical but unfortunately it isn't in the form the lace cartridge wants!

If you try to enter an odd number, the cartridge will not accept it. It tells you that the number of rows must be even. If your stitch plan has an even number of rows it will accept the figure you give but when you come to enter the stitch plan into the PPD you will get half way and find there is no more room on the grid! (If I've not used the cartridge for some time I always forget and run into this problem. There is no need to worry about it because the HELP MENU lets you expand or reduce the size of the grid without the loss of any pattern you have already entered.)

The lace cartridge expects you to have a blank line after each row of the stitch plan. This follows the convention of hand-knitting patterns for lace. Those of you who first started knitting lace by hand will be quite comfortable with the convention. This blank row in a hand knitting pattern indicated that a plain row of knitting followed every set of transfers. As you will have gathered by now, I came to lace knitting via knitting machines and found the convention just added another complication!

Therefore, if you have constructed your stitch plan in the way I do (which I think is more natural for machine knitters), all you have to do is double the number of rows. This also takes care of any stitch plans with an odd number of rows since the doubling produces an even number. For the purposes of our exercise enter 10.

A new line will appear on the screen **OK? 1: YES 2: NO** and it is asking you to confirm the set up. Once you have confirmed the grid size you will be taken to the main pattern entry screen which should look something like that illustrated in Figure 2.

Before starting to enter the stitch plan let's look at the screen then play around a little. Note the information given on the bottom two lines. To

the left, immediately below the grid, you will see two figures in brackets. This tells you where the cursor is on the grid, giving stitch number first, then row number. On the bottom line at the left, you will see the white triangle containing the figure 0, followed by the statements shown in Figure 2.

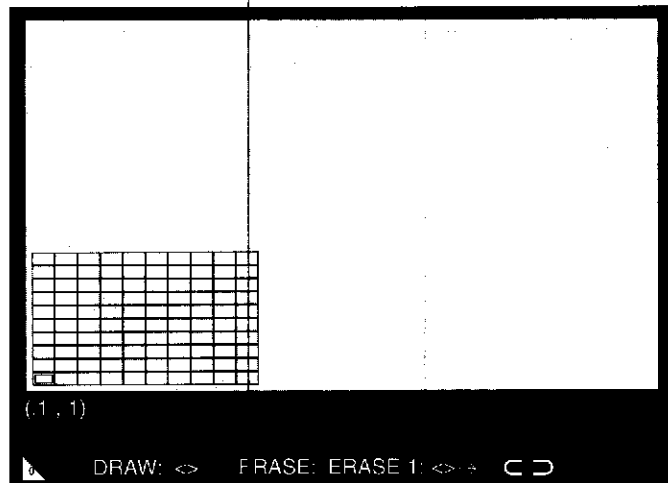
From left to right, what these are telling us is that to enter a lace hole on the grid at the cursor position, the DRAW

Now press the UP ^ arrow key. You will see that the cursor doesn't move into row 2 but moves straight into row 3. There is in fact no way of entering stitch plan data into row 2 and this is why we run into difficulties over grid sizes. Data can only be entered into the odd numbered grid rows.

ENTERING TRUE LACE SYMBOLS

Now let us enter some stitch plan data into the PPD. Move the cursor to position (5,1),

Figure 2 - The stitch plan entry screen - for true and fashion lace



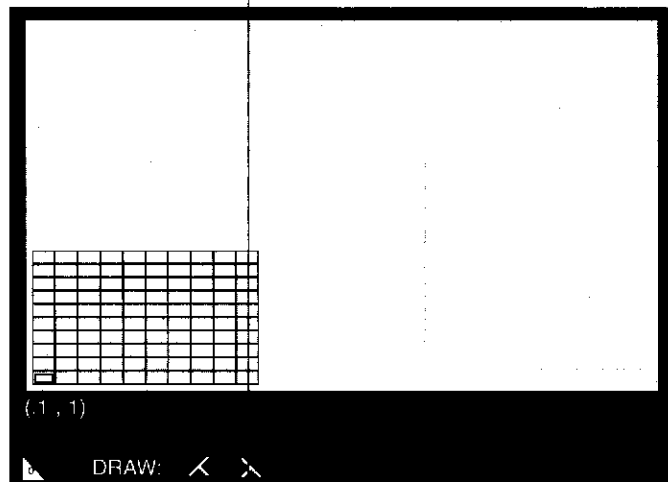
key must be pressed. To erase it, the ERASE key should be used. If we wish to enter fine lace pattern symbols, then we need to press the key 1. **Do this now.**

You will see that the bottom information line has now changed to that in Figure 3. The fine lace symbols now appear after the DRAW statement and after the figure 1, the true lace and fine lace symbols have exchanged position, indicating that if we want to revert to true lace pattern entry all we have to do is press key 1. **Do this now.**

that is stitch 5 on row 1 then press the DRAW key. A true lace symbol will appear there and the background colour of that position will turn orange. Notice that the bottom information line has changed to that shown in Figure 4. The option to move between true and fine lace notation has disappeared and the two stitch transfer symbols appear after the DRAW statement.

Having entered the position of the lace hole, the PPD now wants us to tell it in which direction it is to transfer the stitch. Only two of the arrow

Figure 4 - The stitch plan entry between inserting first and last symbols



- MAIN MENU -

1. CREATE NEW PATTERN
2. EDIT PATTERN
3. DELETE PATTERN
4. CHERCK DATA PATTERN
5. TRANSFER CREATED DATA
6. PRINT OUT PATTERN
7. CHANGE MODE (PAGE)

* SELECT 1 - 7 = ■

MODE = 1 PAGE = 1

Figure 1 - The PPD Lace Cartridge Main Menu

keys are now operative. These are the left and right arrow keys. Press the left arrow key once, moving the cursor to the next position to the left. Now press the DRAW key. The PPD enters the "two stitches - original, plus stitch transferred from right" symbol in that position and the information line reverts to that shown in Figure 2.

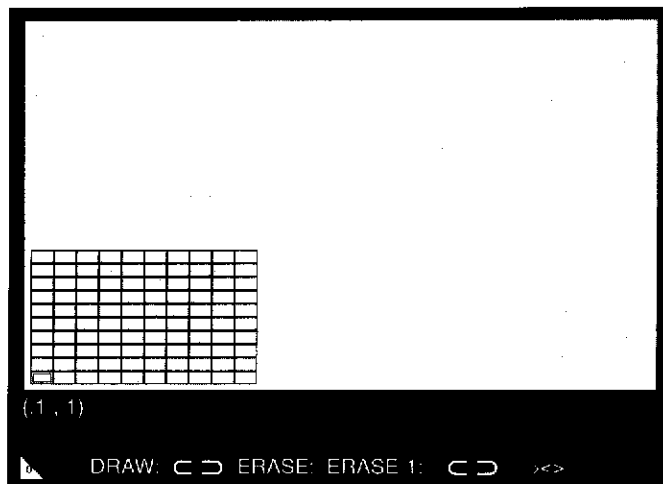
hole here. Now move the cursor one position to the right, over the existing transfer symbol and press DRAW once more. You will see that the original transfer symbol has been changed to a new one which means "three stitches - original, plus one transferred from right, plus one transferred from left".

ENTERING FASHION LACE SYMBOLS

Now enter a lace hole at position (7,1). This time press the right arrow key once and

We have yet to mention fashion lace which is merely an

Figure 3 - The stitch plan entry screen - for fine lace



press the DRAW key to enter the transfer symbol. You will see that it enters the "two stitches - original plus stitch transferred from left" symbol.

Move now to position (1,1). Press the left arrow key. Nothing happens apart from the PPD making a rude noise. Enter a lace hole in this position. Press the left arrow key. The cursor moves to the other end of the row so you can enter the transfer symbol. This facility allows you to deal with pattern side repeats.

embellishment of true lace. The lace cartridge caters for this so easily. Move the cursor to position (5,3). Press the DRAW key to insert a lace hole at this position. The PPD now wants you to say which way you are going to transfer the stitches. Using the arrow keys move the cursor three places to the right, that is to position (8,3). Press the DRAW key again to insert the transfer symbol. You will see that between the lace hole and the "two stitches" symbol the PPD has automatically entered the required "single stitch transferred from left" symbols.

Move the cursor again to position (3,1). Enter a lace

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SL6 8YX



Entering fashion lace stitch plan information is therefore extremely easy but it is worth noting, lest you get any wrong ideas when it comes to the actual knitting, that the information is entered in reverse to the way in which the lace carriage actually creates the pattern.

You will remember from the earlier articles in this series that the lace carriage begins by transferring a stitch to the needle in the position of the "two stitch" symbol. It then moves the lace hole one position at a time to its final position, that is the lace hole position marked in the stitch plan.

ENTERING FINE LACE SYMBOLS

Now move the cursor to position (3,7). Press key 1 to invoke the fine lace pattern entry symbols. Insert a lace hole at this position. The background of this position again turns orange, but rather than placing the lace hole symbol at this position the PPD has placed the fine lace sideways "U" symbol. It now awaits the instruction as to whether the stitch from this position is shared with the needle to the right or to the left. Press the left or right arrow key and then press DRAW again. The two stitch symbol appears in the appropriate place.

Note that when using the fine lace symbols the PPD will not let you move the cursor any further than the next space to the left or the right. It will not let you enter nonsense.

COMBINATION OF LACE TYPES

You may combine true lace, fashion lace and fine lace in any pattern. You may also have fine lace and true and fashion lace symbols on the same stitch plan line!

This seems strange since you would not expect to change the lace carriage slide lever between true and fine lace part way through a row. But this is not what this mixture of symbols means. In preparing the stitch pattern, the lace cartridge will put the fine lace transfers on different lines to the true lace transfers and enter the appropriate memo data. You can therefore have any combination of true and fine lace that takes your fancy!

ERASING DATA

Before moving on, it is vital that you see exactly how the ERASE key works. Move your cursor to position (6,3) which is in the middle of the fashion lace sequence that we entered earlier. Press the ERASE key. You will see that this whole sequence between the lace hole and the "two stitch" symbol is highlighted in orange.

The information lines change to ask you to confirm whether or not you want to delete the sequence. You cannot delete just part of it; it's all or nothing. Another point worth noting is that when you are in the middle of entering a sequence, that is between entering the lace hole and completing it with the "two stitch" symbol, you cannot use the erase key. You must finish the sequence by entering the "two stitch" symbol first, then erase it. Press key 1 to say YES to the erasure.

You now need to see how the pattern entry sequence is completed. This is done by bringing up the HELP MENU. Press the pink HELP key and the menu appears on screen. Select item 1. **END PATTERN CREATION** and after a moment or two the MAIN MENU will appear.

Since the pattern information we have entered in this exercise has no value as a lace pattern we should save the space on the cartridge by deleting it. You were asked to note the pattern number earlier. From the MAIN MENU select item 3. **DELETE PATTERN**. You will then be presented with a list of all the patterns in the cartridge.

Move the arrow on the left of the screen down to the appropriate pattern number (which should be the last). Press the STEP key. You will then be asked to confirm the deletion. On providing confirmation the pattern will be deleted and you will be returned to the MAIN MENU from where you can turn off the PPD.

Next month we shall enter a proper stitch plan, look at the resultant stitch pattern and the memo information it contains. Then, we'll begin a review of the other functions that are provided on both the MAIN MENU and HELP MENU.

ANN KITE

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TEACH-IN

KNITTING GARMENTS

Part 16 - V-Neckbands

This month it's time to look at knitting bands for V-necks that are knitted first and then joined to the garment, (rather than "knitted on" bands). I shall be writing about both mock and true rib versions.

Ann Kite

As usual this is an article to read and knit your way through whilst sitting at your machine. Whether you are going to knit a true rib band or a mock rib you start in the same way. First knit a V-neck to attach the band to! If you haven't got a suitable V-neck pattern to hand, I wrote about knitting a V-neck in the November issue and I included a pattern for a V-neck exercise piece.

V-neck band knitted on the ribber

Having knitted both the front and back of the V-neck, steam or press the pieces in the usual way and then join both shoulder seams.

ESTIMATING STITCHES

Estimate the number of needles required from centre front to centre back of the V-neck. Don't let the neckline sag as you do this but don't stretch it out tight either. As I've written several times before in the

last few months, you will soon become skilled at estimating the number of stitches required to get a good effect and there really is no better way than practising and gaining experience.

MOCK RIB BAND

Arrange the needles for a mock rib and cast on with waste yarn in the usual way. Remember a 2x1 mock rib gives a better effect than a 1x1. Knit eight rows of waste yarn followed by a row with the nylon cord. Put the row counter to 000.

When knitting this band you have two things to think about at once. You have to shape the edge of the band which will be at the centre front of the neck, first by decreasing and then by increasing; and **at the same time** graduate the tension to help the band sit flat. Take care when reading patterns. Very often a pattern will say something like, "knit eight rows decreasing one stitch at the neck edge on every alternate row and at the same time reduce the tension by one whole number on the fourth row". It's annoying if you rush ahead and knit the eight rows with the decreasing and only then read the rest of the pattern and realise you should also have changed the tension! So the watchword is "concentrate" and read the pattern for the band right through **before** starting to knit! In the following exercise I have written out the whole band, so that you can see exactly what is happening on each row.

MT is main tension; RC, row counter; NWP, non-working position; WP, working position.

- RC000. Knit one row at MT.
- RC001. Knit 1 row at MT-2
- RC002. Decrease 1 stitch at left edge. I prefer to use a simple decrease rather than fully fashioned. Knit 2 rows.
- RC004. Decrease 1 stitch at left edge. Knit 2 rows at MT-3.
- RC006. Decrease 1 stitch at left edge. Knit 2 rows at MT-3.
- RC008. Decrease 1 stitch at left edge. Knit 2 rows at MT-3.
- RC010. Knit 1 row at MT.
- RC011. Knit 1 row at MT-3.
- RC012. Increase 1 stitch at left edge. Knit 2 rows at MT-3.

- RC014. Increase 1 stitch at left edge. Knit 2 rows at MT-3.
- RC016. Increase 1 stitch at left edge. Knit 2 rows at MT-3.
- RC018. Increase 1 stitch at left edge. Knit 2 rows at MT-2.
- RC020. Increase 1 stitch at left edge. Knit 2 rows at MT-2.
- RC022. Bring the needles in NWP to WP, pick up the stitches from the first row knitted in main yarn and place on the needles. Knit 1 row at stocking stitch tension. How to join the band to the garment is described after the following band.

TRUE RIB BAND

Getting a neat finish at the point of the V when knitting a true ribbed band is what concerns many knitters. I use a method that I know some knitters will regard as cheating, but it gives a neat finish that is readily reproduced by most knitters, which is what counts as far as I'm concerned!

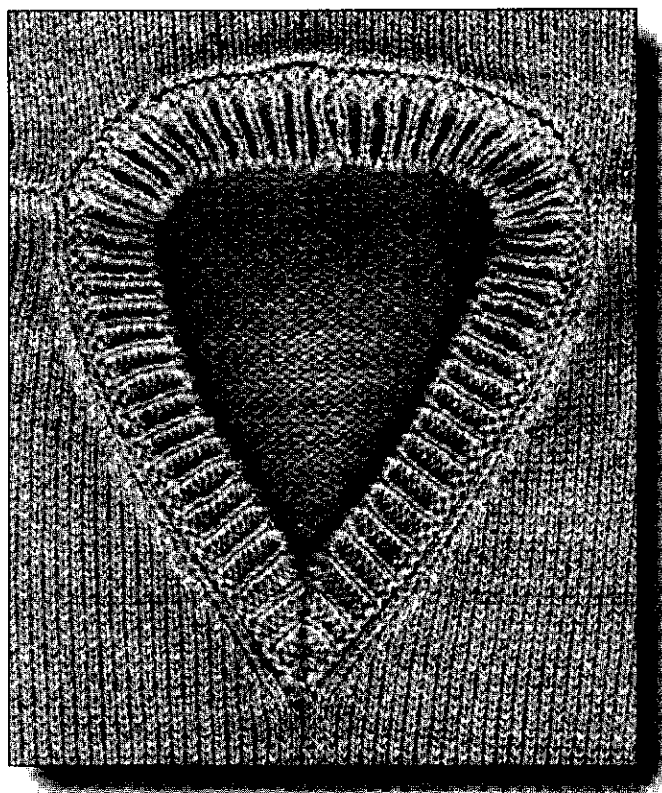
Having estimated the number of stitches required as above, cast on and knit your rib band in whatever rib you require. Knit the band just as you would a welt, using the same tensions. Don't shape either side by decreasing or increasing, simply knit a straight piece of rib and you don't need to graduate the tension either when knitting a true rib band. Knit sufficient rows for a single thickness band of the depth you require. This method is not suitable for a double thickness band.

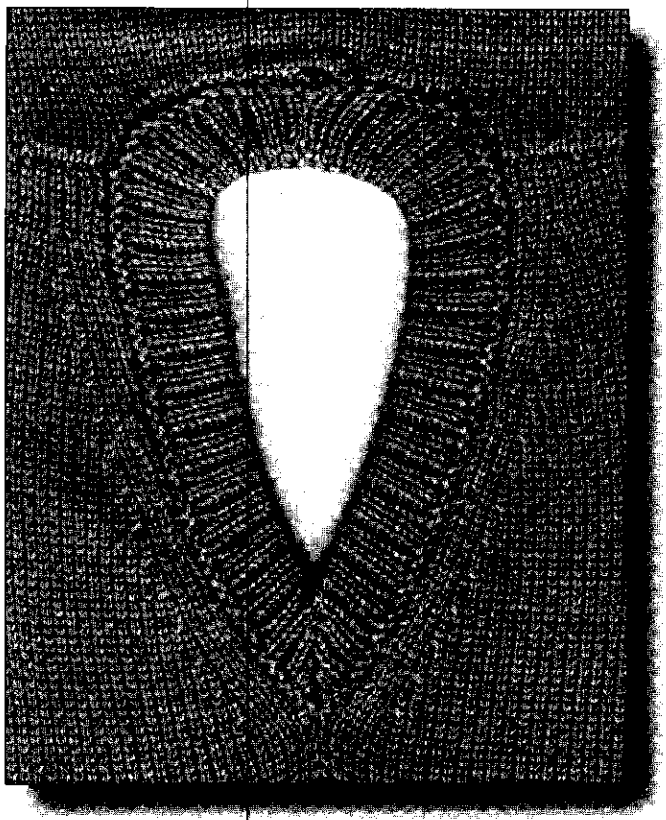
After knitting the rib, transfer the stitches to the main bed and, using the sinker plate on the main carriage, knit one row of stocking stitch.

JOINING BAND TO GARMENT

With the **right** side of the garment facing the machine, pick up the stitches along one edge of the neck from centre front to centre back. When using a mock rib band make sure that you position the centre front of the garment at the left, where the mitred edge of the band is!

After picking up the stitches bring the needles forward to HP and knit one row at MT or, if the knitting feels tight, at MT+1, then cast off. As this is a V-neck you can cast off





Mock rib band for V-neck

(unlike a round neck), because there is no problem about a V-neck going over the head. Repeat the above for the second side of the neck. When knitting a mock rib band this time shape the **right** edge of the band.

SEAMING THE NECKBAND

Join the seam at the back of the neck using mattress stitch. The mock rib band is double thickness; don't attempt to seam both thicknesses at once, work from the neckline up one face of the band and down the other.

The front of the band is joined with a sort of mattress stitch. I say "sort of" because, being mitred, you can't do a strict mattress stitch down the line between two columns of stitches. You'll have to move the line of sewing sideways, crossing beneath stitches. The mock rib band was mitred on the machine so you simply have to sew it. The true rib band was not shaped on the machine and there is too much material at the centre front. Fold the excess knitting back to the inside of the neck and pin lightly in position. Join the seam with the modified mattress stitch, matching the knit and purl stitches as you do so. This gives a neater effect than shaping the band on the machine. Finally catch down the excess material on the inside.

During the last few months I've been teaching you the basic principles of knitting neck bands; how they can be knitted on, or knitted separately and joined to the garment afterwards; when you need to vary the tension; how to make sure round necks go over the head; and how to mitre V-neckbands.

All the bands I've written about have been knitted in mock rib, true rib, or stocking stitch. These are probably the stitches you think of first when knitting bands, but don't forget you can use fancy variations as well.

In some of the early articles in this series of *Teach-In*, (December '95, and the January and February '96 issues) I wrote about a selection of fancy welts. These can also be used for neckbands using the basic principles that you have learnt in the last few months.

The true rib version of this neckband is taught on my video No. 7B, Getting Started on the Ribber. It is available, price £19.00 including p&p, from:-

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June Walker

BACK

With carriage at right, set machine for full needle rib/double rib. Push 106 [110, 116] Ns at centre of machine to WP. Push 105 [109, 115] corresponding Ns on ribber to WP for full needle rib/double rib. * Using MT-2/MT-2 and MY, cast on. Set machine for tubular knitting. Set RC at 000. K 2 rows. Using MT-1/MT-1, K 2 rows. Using MT/MT, K 2 rows. Using MT+1/MT+1, K 2 rows. RC shows 8. Carriage is at left. Set machine for long st patt *. Set RC at 000. Using MT/MT, K 58 [70, 70] rows. Using a 2 prong transfer tool, shape sides by dec 1 st on each bed at each end on next and every foll 10th row until 96 [102, 108] sts rem on main bed. K 9 rows. RC shows 108 [110, 110]. Place marker at each end. Set RC at 000. Using a 2 prong transfer tool, inc 1 st on each bed at each end on next and every foll 30th [40th, 40th] row until there are 104 [108, 114] sts on main bed. K 17 [25, 23] rows. RC shows 108 [106, 104].

SHAPE ARMHOLES

Set RC at 000. Cast off 7 [8, 10] sts on each bed at beg of next 2 rows. 90 [92, 94] sts rem on main bed. Using a 3 prong transfer tool, dec 1 st on main bed at each end on next and every foll alt row until 80 [82, 86] sts rem on main bed and **at the same time** K 0 [2, 0] rows. Transfer the sts adjacent to centre st from ribber on to the main bed. Push empty Ns to NWP. K 2 rows. Transfer the next alt st from ribber on to the main bed for 1x1 sequence. Push empty Ns to NWP. K 2 rows. Cont transferring alt sts from ribber to main bed on alt rows until you have 1x1 rib sequence across the ribber. Cont in long st patt until RC shows 106 [108, 120].

SHAPE SHOULDERS

Set machine to hold. Push 4 Ns on main bed at opposite end to carriage to HP on next 10 rows. Using a transfer tool, push Ns at opposite end to carriage from HP to WP on next 2 rows. Transfer sts from ribber to main bed. Push 24

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Celandine Florence. (Yarn Guide No.11.)

1 [1, 2] x 500 g cones in Shade 9 (MY).

2 buttons.

Shoulder pads (optional).

GARMENT WEIGHT

Finished garment in second size weighs 455 g.

The fibre content of this yarn is 100% Viscose Chenille. For further information about this yarn, please write to the following address:- Celandine Limited, Unit 7, Drill Hall Business Centre, East Parade, Ilkley, West Yorkshire LS29 8EZ. Tel: 01943 604440.

PATTERN INFORMATION

For a list of the abbreviations we use and our Yarn Guide, please look for Pattern Information in the Reference list on page 5.

MEASUREMENTS

To fit bust 82 [87, 92] cm, 32 [34, 36] in.

Actual size 89 [92, 97] cm, 35 [36½, 38½] in.

Length to shoulder 57.5 [58, 59.5] cm, 22½ [23, 23½] in.

Sleeve seam 40 [40.5, 41.5] cm, 16 [16, 16½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

23 stitches on each bed and 57 rows to 10 cm, 4 in measured over long stitch (tension dial setting approximately 3/3).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used ribber side of knitting as right side of garment.
- When shaping in HP on shoulders, always take yarn round first inside N in HP to prevent a hole forming.
- When casting off, decreasing or pushing Ns to HP, count Ns on main bed only unless otherwise stated, sts on ribber should be cast off, decreased or Ns pushed into HP as required.
- When casting off sts, transfer the appropriate sts from the ribber to the main bed before casting off.
- The end Ns should be on the main bed throughout.

LONG STITCH PATTERN

Set main bed to knit in both directions and ribber to slip to the left and to knit to the right.

[25, 26] Ns at left and right to HP. Using WY, K a few rows in st st over rem 32 [32, 34] sts and release from machine. Push 24 [25, 26] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push 24 [25, 26] Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

RIGHT FRONT

With carriage at right, set

machine for full needle rib/double rib. Push 37 [39, 41] Ns at left of centre 0 to WP. Push 36 [38, 40] corresponding Ns on ribber to WP for full needle rib/double rib. Work as for Back from * to *. Set RC at 000. Using MT/MT, K 2 rows. Using a 3 prong transfer tool, shape front edge by inc 1 st on each bed at right edge on next and every foll 3rd row until there are 41 [42, 64] sts on main bed.

1ST AND 2ND SIZES

** K 3 rows. Using a 3 prong transfer tool, inc 1 st on each bed at right edge on next and foll 3rd row **. Rep from ** to ** 5 [7] more times. K 3 rows. Using a 3 prong transfer tool, inc 1 st on each bed at right edge on next row.

ALL SIZES

K 0 [1, 1] row. 54 [59, 64] sts on main bed. RC shows 58 [70, 70] rows.

1ST AND 2ND SIZES

Using a 2 prong transfer tool, shape side by dec 1 st on each bed at left edge on next and every foll 10th row and **at the same time** K 2 [1] rows. Using a 3 prong transfer tool, inc 1 st on each bed at right edge on next row. Rep from ** to ** 5 more times. K 2 rows. Using a 3 prong transfer tool, inc 1 st on each bed at right edge on next row.

1ST SIZE

K 2 rows. Using a 3 prong transfer tool, inc 1 st on each bed at right edge on next and every foll 3rd row 3 times in all.

3RD SIZE

Using a 2 prong transfer tool, shape side by dec 1 st on each bed at left edge on next and every foll 10th row 4 times in all and **at the same time** K 1 row. Using a 3 prong transfer tool, shape front edge by inc 1 st on each bed at right edge on next and every foll 3rd row 11 times in all. K 8 rows.

ALL SIZES

64 [67, 71] sts on main bed. RC shows 108 [110, 110]. Place marker at each end. Counting from right edge, make a buttonhole over 7th, 8th and 9th sts on main bed and 6th, 7th and 8th sts on ribber. Set RC at 000. Using a 2 prong transfer tool, inc 1 st on each bed at left edge on next and every foll 30th [40th, 40th] row and **at the same time** using a 2 prong transfer tool, dec 1 st on each bed at right edge on next and every foll 7th row until 52 [54, 59] sts rem on main bed. K 2 [0, 5] rows. RC shows 108 [106, 104].

SHAPE ARMHOLE

Set RC at 000. Cont to dec at right edge on every 7th row

from previous dec and **at the same time** cast off 7 [8, 10] sts on each bed at beg of next row. K 1 row. Using a 3 prong transfer tool, dec 1 st on each bed at armhole edge on next and every foll alt row until 39 [40, 43] sts rem on main bed. Cont to dec at right edge only on every 7th row from previous dec until 34 [35, 38] sts rem on main bed. K 6 [4, 2] rows. RC shows 46. Transfer every alt st from ribber on to the main bed. Push empty Ns to NWP. Cont to dec at right edge on every 7th row from previous dec until 25 [26, 27] sts rem on main bed. K 4 [4, 0] rows. RC shows 107 [109, 121].

SHAPE SHOULDER

Set machine to hold. Cont to dec at right edge on 7th row from previous dec and **at the same time** push 4 Ns on main bed at opposite end to carriage to HP on next and foll 4 alt rows, K 1 row. Using a transfer tool, push Ns at opposite end to carriage from HP to WP on next row. Transfer sts from ribber to main bed. Using WY, K a few rows in st st and release.

LEFT FRONT

Work as for Right Front reversing shaping by reading left for right and right for left.

SLEEVES

With carriage at right, set machine for full needle rib/double rib. Push 56 [56, 58] Ns at centre of machine to WP. Push 55 [55, 57] corresponding Ns on ribber to WP for full needle rib/double rib. Work as for Back from * to *. Set RC at 000. Using MT/MT and a 3 prong transfer tool, shape sides by inc 1 st on each bed at each end on every 17th [14th, 13th] row until there are 82 [88, 92] sts on main bed. K 1 [2, 9] rows. RC shows 222 [226, 230].

SHAPE TOP

Set RC at 000. Cast off 7 [8, 10] sts on each bed at beg of next 2 rows. Using a 2 prong transfer tool, dec 1 st on each bed at each end on every 4th row until 54 [60, 58] sts rem on main bed.

2ND SIZE

K 2 rows. Using a 2 prong transfer tool, dec 1 st on each bed at each end on next row. K 1 row.

ALL SIZES

RC shows 30. Transfer every alt st from ribber on to main bed. Push empty Ns to NWP.

3RD SIZE

Cont to dec on every 4th row from previous dec until 34 sts rem on main bed.

ALL SIZES

K 3 [1, 2] rows. Using a 2 prong transfer tool, dec 1 st on main bed at each end on next and every foll 3rd row until 28 [28, 24] sts rem on main bed, then on every foll alt row until 16 [16, 18] sts rem on main bed, then on every row until 8 sts rem on main bed. Transfer sts from ribber to main bed. Cast off.

JOIN RIGHT SHOULDER

Push 24 [25, 26] Ns to WP. With right side of right back shoulder facing, replace sts on to Ns. With wrong side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and MY, K 1 row. Cast off.

JOIN LEFT SHOULDER

Work as for Right Shoulder reading Left Shoulder for Right Shoulder.

BACK NECKBAND

Push 32 [32, 34] Ns to WP.

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With wrong side facing, pick up 32 [32, 34] sts across back neck and place on to Ns. Set RC at 000. Using MT+1 and MY, K 9 rows. Make a hem by placing loops below WY on to corresponding Ns. K 1 row. Cast off.

FRONT BANDS

Push 100 [100, 106] Ns to WP. With carriage at same side as marker and wrong side facing, pick up 100 [100, 106] sts along front edge from marker to shoulder and place on to Ns. Set RC at 000. Using MT+1 and MY, K 1 row. Set machine to hold. * Push 3 Ns at opposite end to carriage to HP on next row. Push 1 N at carriage side to HP on next row. Rep from * once more. Push 5 inside Ns at opposite

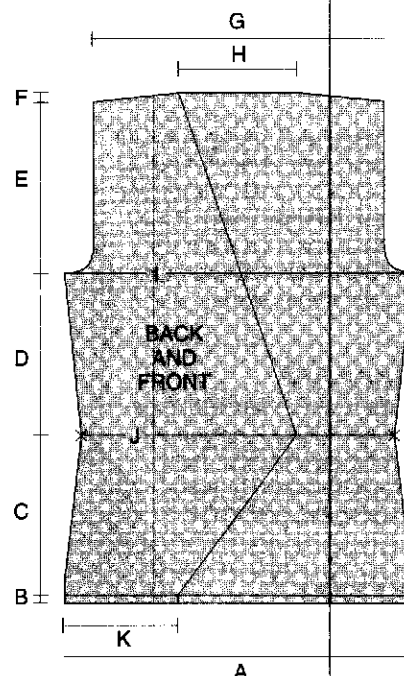
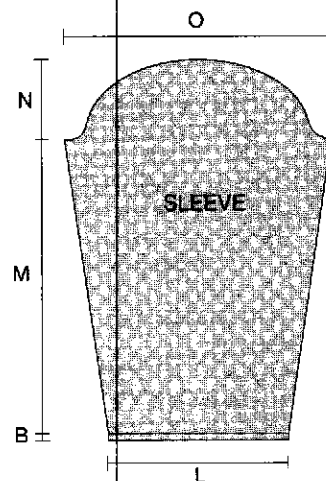
end to carriage from HP to UWP on next row. Push 1 N at carriage side to HP on next row. Push rem Ns from HP to UWP. K 2 rows. Make a hem by placing loops from garment edge on to corresponding Ns. K 1 row. Cast off.

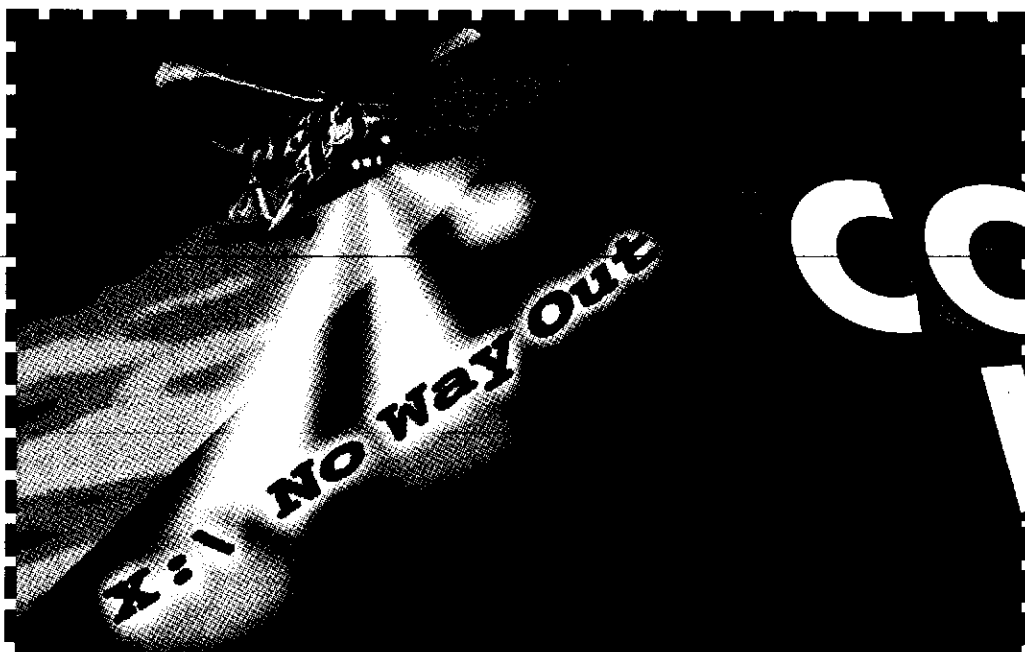
MAKING UP

Set in sleeves. Steam the seams lightly. Join side, sleeve and band seams. Steam the seams lightly. Steam front bands lightly on wrong side. Finish buttonholes. Sew button on to left front to correspond with right buttonhole. Sew button on to inside of right front carefully so as not to show on the right side of garment to correspond with left buttonhole. Insert shoulder pads, if required.

diagrams

A = 46 [47.5, 50] cm
B = 1 cm
C = 19 [19.5, 19.5] cm
D = 19 [18.5, 18] cm
E = 18.5 [19, 21] cm
F = 1.5 cm
G = 34.5 [35.5, 37] cm
H = 14 [14, 15] cm
I = 45 [46.5, 49.5] cm
J = 41.5 [44, 46.5] cm
K = 16 [16.5, 17.5] cm
L = 24 [24, 25] cm
M = 39 [39.5, 40.5] cm
N = 15 [15.5, 18] cm
O = 35.5 [38, 40] cm





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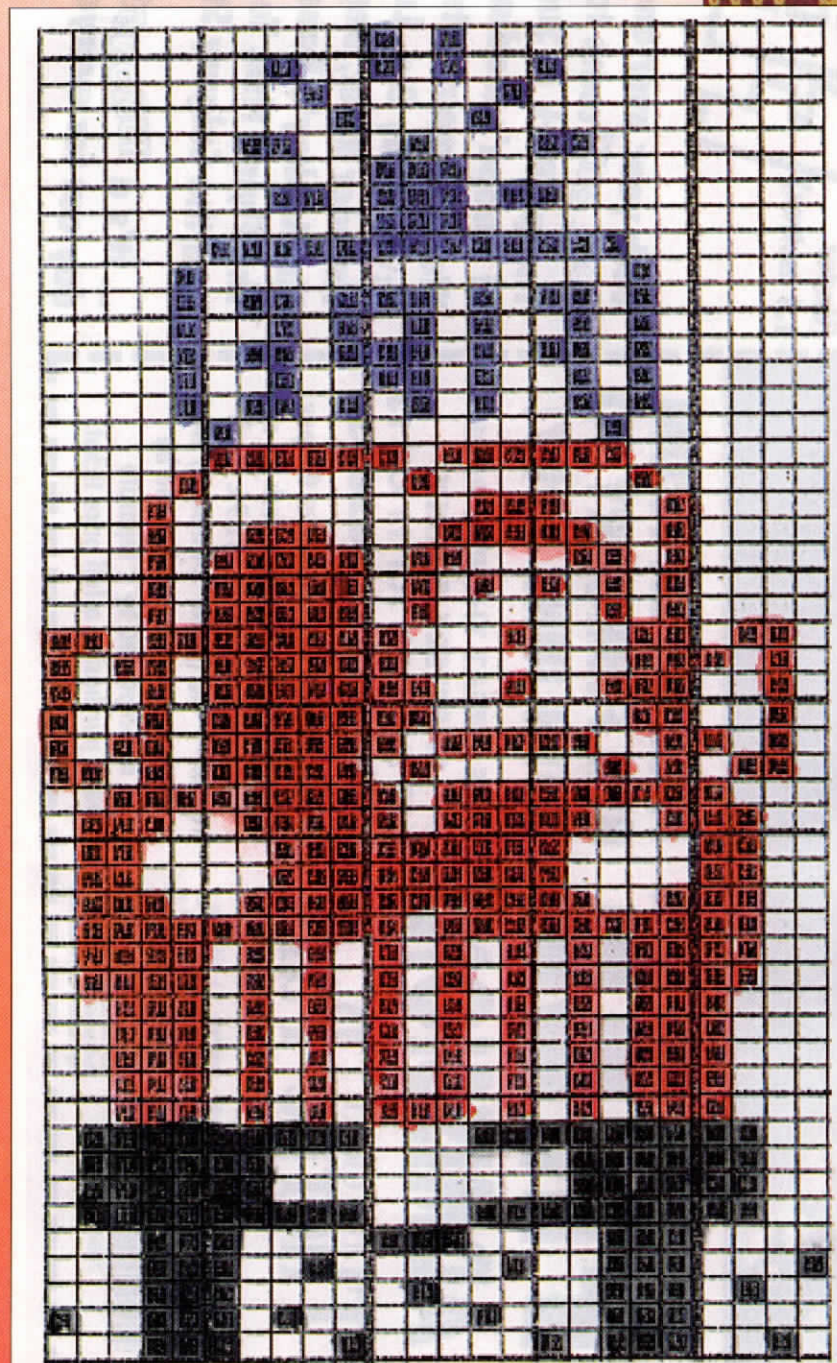
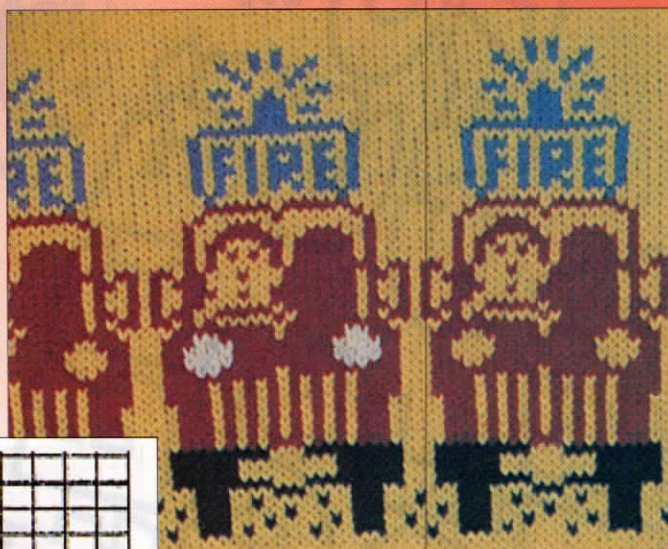
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PICTURE KNITTING

FIRE ENGINE

Here's one for the boys, who are sometimes rather neglected. The motif can be changed into other vehicles and there are lots more, plus a variety of characters at work, in this month's book offer.

Wendy Phillips



I am sure that the design this month will appeal to little boys everywhere. The red fire engine with its blue light will look most effective if knitted on a band of bright yellow as this will give the impression of a glowing fire. To obtain the effect of glaring headlights, simply Swiss darn over the appropriate areas with white yarn.

This is a very versatile design and, with little effort, can be changed into a car or lorry simply by removing the word fire and the light from on top. Alternatively, try seating two people side by side in the front of the cab. A sweater knitted with rows of different vehicles on brightly coloured backgrounds will be very eye-catching and certain to be a hit with little boys.

For a fireman fighting a blaze to accompany the fire engine see this month's book offer.

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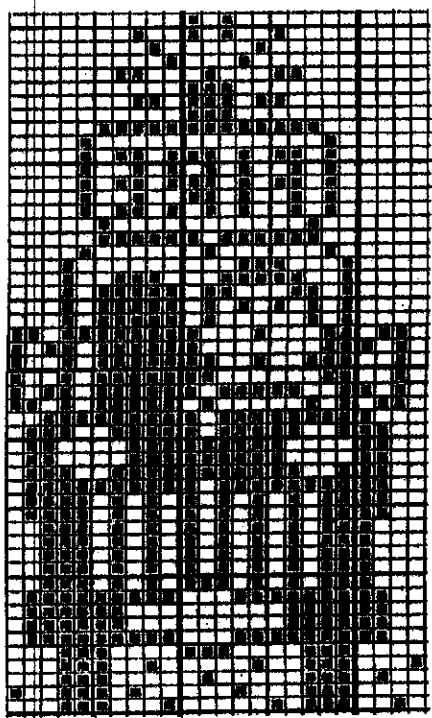
This book has been withdrawn from Wendy's book list for some time as stocks are very low.

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Silver special

by Maggie Dyke

AUTOMATIC PATTERNING

This month's garment and samples use Forsell's Slalom yarn again but they were knitted on the Silver Reed SK 890 electronic chunky gauge machine to give the transfer tools a rest.

After the last two months of knitting chunky garments and samples without even turning the machine on, I decided it was about time we got electrified! I've practically worn out my transfer tools with all the cabling we've done recently, so now it's time for some fully automatic patterning, although when I'd finished knitting I couldn't resist getting out my darning needle and doing some embroidery.

All the small samples and three of the large ones are knitted in tuck stitch, whilst the fourth large one... first things first though – we'll go through them systematically! All the samples use standard cards which are supplied with the EC1, so there's no drawing of patterns to do this month!

DIAMONDS ARE A GIRL'S BEST FRIEND

Sample One uses Pattern No.

39 from Card No. 6. There's no funny business going on with the knitting – it's knitted exactly as it should be! However, I thought it could do with livening up, so I Swiss darned it on the purl (wrong) side, with plain (right side) stitches. I followed the lines of the diamonds, although of course you can darn your piece wherever you like. I also made a little diamond shape in the centre of each panel, again with Swiss darning.

"HOT" CROSS STITCH

I've noticed recently (not much gets past me – this trend has been going on for about two years now!) that cross stitch is very "hot" these days. The card I've used for Sample Two (Card No. 1, Pattern No. 9) uses crosses as part of the design, so what better pattern to embellish with embroidered cross stitch? Again, the basic knitting is done exactly as it

should be. I outlined the horizontal lines of tucks with cross stitch, then popped the vertical lines into the area of the pattern where there wasn't any tuck stitch going on.

The third sample uses Card No. 5, Pattern No. 32. It's a 24-stitch repeat pattern although I think that it looks much bigger than that. Once again, there is nothing unusual about the way it's been knitted. However, I probably wouldn't have included it if it wasn't for Sample Four.

KNIT ONE, TUCK ONE, SLIP ONE

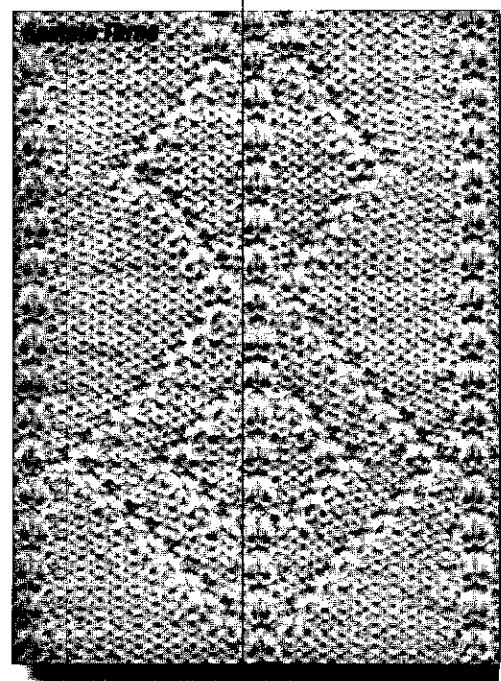
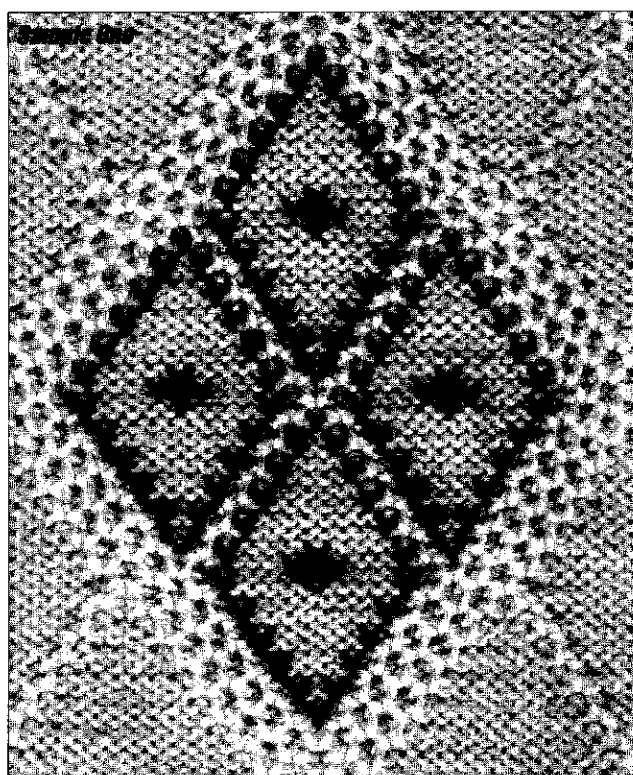
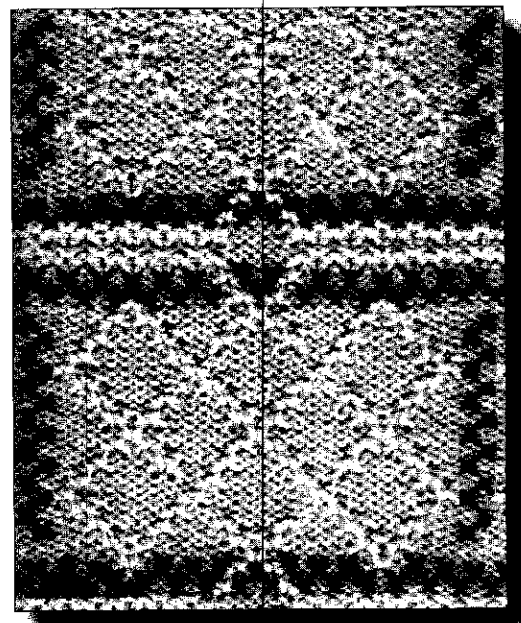
I got quite excited about Sample Four, not so much about how it actually looks, but by its potential for further development. I used the same pattern card as for Sample Three, but this time I knitted it in slip stitch. As you know, I can never resist poking around at my knitting and before I knew what was happening, I was picking up the horizontal bars on the vertical stripes of the pattern and popping them on the needle directly above. The result looks like the standard slip stitch on the diagonal lines and tuck stitch on the vertical lines. The pattern card knits two rows and slips two rows, alternately, on the vertical stripes, so all I did was pick up the two slip stitch bars, once every four rows – not too much trouble and quite

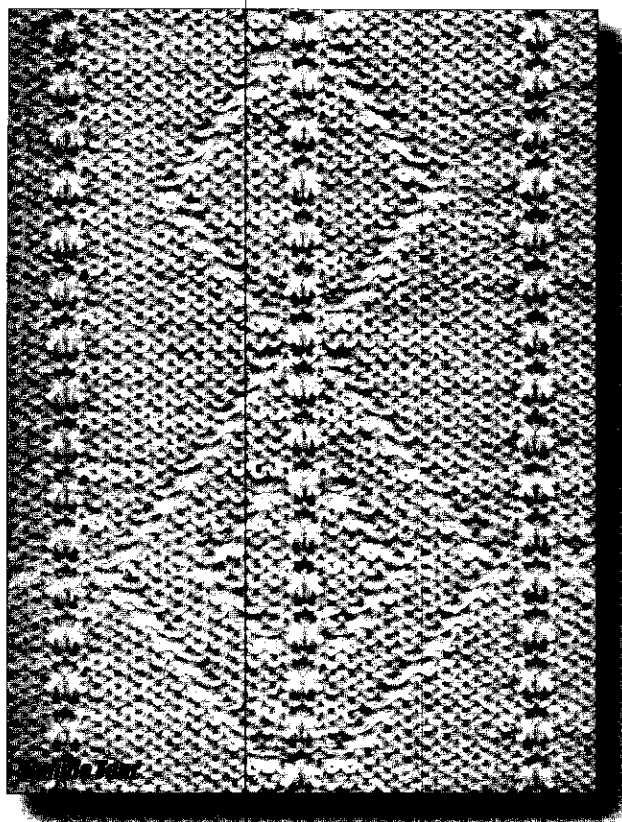
effective! I've filed away this idea for further development, so it will probably never see the light of day again!

It would be far too straightforward to knit all four parts of a sweater in the same fabric, so I knitted Samples Five, Six and Seven to give myself a choice of complementary fabrics to go with the main fabric I'd chosen. All the samples are knitted using Card No. 1. Sample Five uses Pattern No. 1, Sample Six uses Pattern No. 3 and Sample Seven uses Pattern No. 5 which everyone should recognise as Card Three from the good old punchcard days!

TIME TO PUT ON WEIGHT

One last tip before I disappear for another month – don't forget to set the right-hand light under Button One on the EC1





when you're knitting tuck or slip patterns. You'll end up with some very peculiar looking slip or some very loopy tuck if you forget!

Also, make sure that you don't forget to use enough weight on tuck patterns, or the loops won't be able to knit off the needles properly. This has got to be the only instance known to man (and woman) where putting on weight is usually a good idea!

Well, I think I've just about finished with chunky knitting for the time being. Over the next few months, we'll assume that the weather is going to get better (eventually) and concentrate on lace.

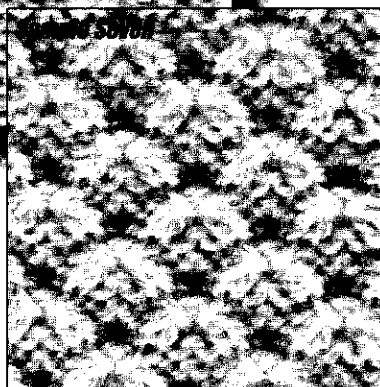
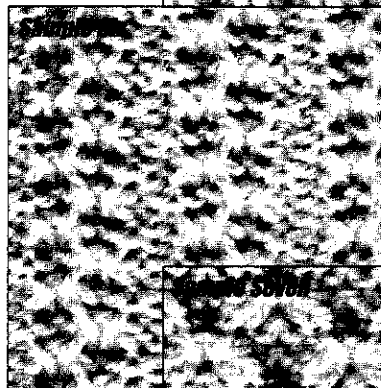
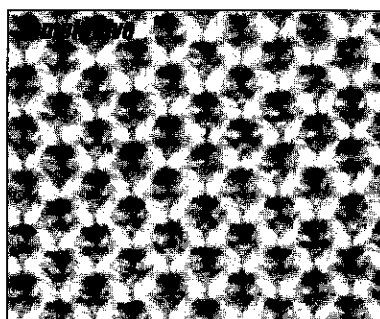


CHART A

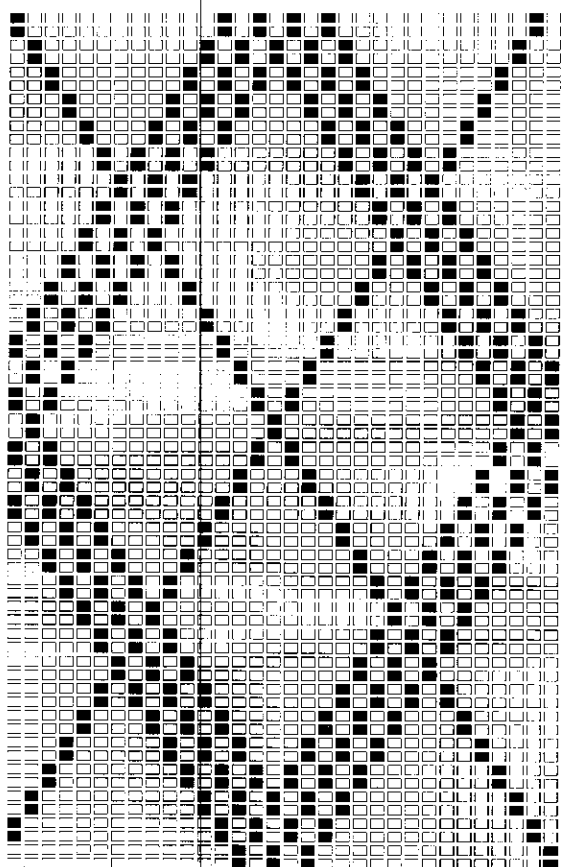
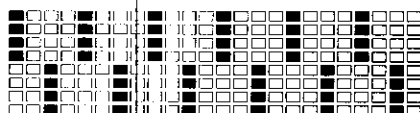


CHART B



Use these charts for Maggie's pattern, shown overleaf

designer yarns

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Longcroft Keighley
West Yorkshire
BD21 5AU
Tel: 01535 680305
Fax: 01535 600531



Designed by

SPRING CROP

3

Maggie Dyke

BACK

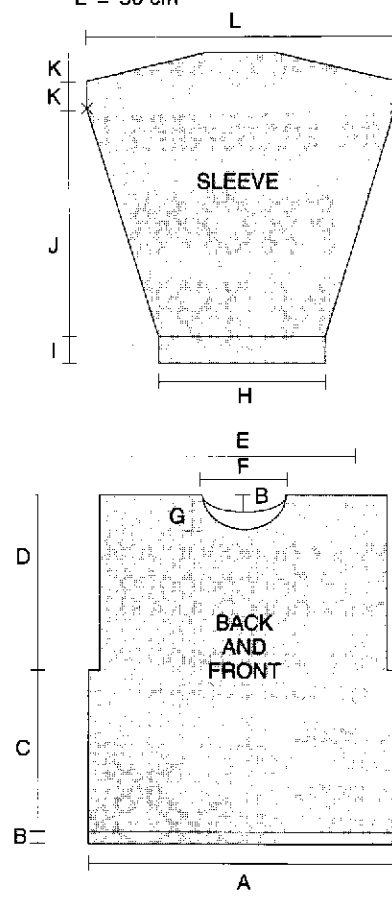
With carriage at left and using MC, cast on 85 [89, 93, 97] sts at centre of machine in 1x1 rib with extra st at left. K 3 circular rows. Carriage is at left. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 5 rows. Transfer sts for st st. Insert card A and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in tuck st. K 54 [58, 60, 64] rows. RC shows 56 [60, 62, 66].

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows. 77 [81, 85, 89] sts *. K

diagrams

- A = 51 [53.5, 56, 58.5] cm
- B = 2 cm
- C = 20 [21, 22, 23] cm
- D = 25 cm
- E = 46 [48.5, 51, 53.5] cm
- F = 18 cm
- G = 10 cm
- H = 22 [23, 24, 25] cm
- I = 5 cm
- J = 41 [41.5, 42.5, 43] cm
- K = 2.5 cm
- L = 50 cm



PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Silver Reed SK890 Chunky gauge electronic machines with a ribber.

If you don't have a ribber, work ribs in K1 P1 rib as given in instruction manual.

MATERIALS

Forsell Slalom. (Yarn Guide No.17.)

1 x 1,000 g cone in Scoured Aran (MC)

A small amount Double Knitting in Blue (C).

GARMENT WEIGHT

Finished garment in first size weighs 620 g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- T Forsell & Son Ltd, Blaby Road, South Wigston, Leicester LE8 2SG. Tel: 0116-278 6281.

PATTERN INFORMATION

For a list of the abbreviations we use and our Yarn Guide, please look for Pattern Information in the Reference list on page 5.

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.

Actual size 100 [105, 110, 115] cm, 39½ [41½, 43½, 45½] in.

Length to shoulder 47 [48, 49, 50] cm, 18½ [19, 19½, 20] in.

Sleeve seam 46 [46.5, 47.5, 48] cm, 18 [18½, 19, 19] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

16.5 stitches and 28 rows to 10 cm, 4 in measured over tuck stitch pattern A (tension dial setting approximately 4).

13.5 stitches and 35 rows to 10 cm, 4 in measured over tuck stitch pattern B (tension dial setting approximately 4).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used purl side of knitting as right side of garment.
b) Before knitting, prepare any electronic sheets needed from the charts provided.

c) We used Silver Reed Card 6, pattern 39 as pattern A and Card 1, pattern 5 for pattern B supplied with the SK890 for this pattern and reproduce them courtesy of Silver Reed. For further information about Silver Reed cards and machines, please write to Silver Knitting Machines, Unit 1, Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.

d) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

e) Pattern A – Set the pattern width indicators at 0 and 32. Place needle 1 cam between needles 16 and 17 at left or right of centre 0 and point cams at width of knitting. Press button 1 (right light on) and button 2 (left light on).

f) Pattern B – Set the pattern width indicators at 0 and 24. Place needle 1 cam between needles 12 and 13 at left or right of centre 0 and point cams at width of knitting. Press button 1 (right light on) and button 2 (left light on).

62 rows. RC shows 120 [124, 126, 130].

SHAPE NECK

Note patt row on card. Using nylon cord, K 50 [52, 54, 56] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on next and foll 2 alt rows. 24 [26, 28, 30] sts. Cont in st st. Using MT+4, K 1 row. Cast off. With carriage at right, unravel nylon cord over 23 Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. Lock card on number previously noted. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Release card and cont in tuck st. Finish to correspond with the first side, reversing shaping.

FRONT

Work as for Back to *. K 40 rows. RC shows 98 [102, 104, 108].

SHAPE NECK

Note patt row on card. Using nylon cord, K 46 [48, 50, 52] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on next and every foll alt row until 26 [28, 30, 32] sts rem, then on every foll 4th row until 24 [26, 28, 30] sts rem. K 10 rows. Cont in st st. Using MT+4, K 1 row. Cast off. With carriage at right, unravel nylon cord over 15 Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. Lock card on number previously noted. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Release card and cont in tuck st. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at left and using MC, cast on 37 [39, 41, 43] sts at centre of machine in 1x1 rib with extra st at left. K 3 circular rows. Carriage is at left. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 13 rows. Transfer sts for st st. Insert card A and lock on first row. Take carriage across twice

without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st. Shape sides by inc 1 st at each end on next and every foll 3rd row until there are 47 [49, 51, 53] sts, then on every foll 5th [5th, 6th, 7th] row until there are 65 [51, 69, 67] sts, then on every foll 6th [6th, 7th, 7th] row until there are 83 sts. K 2 rows. RC shows 115 [117, 119, 121]. Place marker at each end. K 7 rows.

SHAPE TOP

Set russel levers to 1. Push 9 Ns at opposite end to carriage to HP on next 8 rows. Break yarn. Push all Ns from HP to UWP. Cont in st st. K 1 row. Cast off.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

COLLAR

Join right shoulder seam. Push 74 Ns to WP. With K side facing, pick up 29 sts around back neck, 15 sts down right side of front neck, 15 sts across front neck and 15 sts up left side of front neck and place on to Ns. Unravel WY. Insert card B and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT and MC, K 1 row. Release card and cont in tuck st. K 76 rows. Cont in st st. K 1 row. Using MT+2, K 1 row. Using WY, K a few rows and then release from the machine.

MAKING UP

Using C, Swiss darn with knit stitches on the purl

side, following the outlines of tuck stitch patterns, as desired. Join the left shoulder and the collar seam. Next, fold the collar in half to the outside and then pin in position. Unravelling WY as required, backstitch through the open loops of the last row worked in MC. Set in the sleeves, sewing rows above the markers to cast off sts at armholes. Join the side and sleeve seams and then give a final light steam.

V.B. Please refer to page 31 for both electronic charts.



LATCH ON

THE ELECTRIC MOTOR

This month I thought you might like to hear about my latest acquisition - an electric motor for the knitting machine.

Joan Lafferty

I think I am right in saying that the first electric motor available was for the Passap machine, closely followed by one for Knitmasters. This was some twenty years ago. Soon after they appeared I bought a Knitmaster motor, so I am no stranger to this accessory.

Please don't think I am suggesting that everyone rushes out and buys this piece of equipment. For one thing it is quite expensive - considerably more than a basic punch-card machine. Secondly it will not speed up the work, on the contrary it knits more slowly than I normally do using my "one woman power". Neither will it make you a better knitter; there is only one thing that will do this and that is you, yourself!

If I were suggesting accessories to buy I would be torn between a ribber and a charting device (if you can call them accessories - they are almost necessities, in my book), but of the two possibilities I would put the charting device at the top of the list. After all one can do ribs in a number of ways - mock rib, knitting by hand and even dropping the purl stitch and latching it up knitwise - but there is no substitute for the charting device. It does mean doing a tension piece, which to some knitters is a dirty word, but on the other hand, without a charting device you surely have to do lots of tension pieces to get the right tension - or don't you? So do your garments come out the wrong size? I am on my "Hobby horse" again, so I had

better go back to the electric motor.

A motor comes with a special table to take the weight. My first one had a plastic Formica top and sturdy angle iron legs. I can well remember putting this together myself (I was younger in those days!) It is still doing stalwart service in my greenhouse, supporting trays of seedlings. The new one also has sturdy metal legs with a Formica top, but is much more elegant in appearance.

I was somewhat frustrated a few months back. I bought the motor on a visit to my daughter and son-in-law, since they lived near the shop that sells these motors. I left the motor with them and had to wait until they had a free weekend to deliver it to me. I know I could have had it sent to me, but in my experience the carriers wait until they see you disappear up the street and then knock on the door! (Well, it feels like that.) Then, would the carrier be willing (and able) to cart it indoors for me? I would still have had to wait until my son-in-law visited to set it up for me.

The reason I bought it in the first place was much the same as the original one. All those years ago I developed first one, then another, frozen shoulder, diagnosed by my husband as being caused by too much machine knitting (he passed the diagnosis on to our doctor, which was convenient for him - the doctor). Just lately I have been having twinges in my right shoulder;

this time I have diagnosed myself as having done too much digging in the garden, which, of course, limited the amount of knitting I could do. Since I could not afford and had no desire (or need) to possess, a rotary digger, I decided the answer was to assist my knitting arm.

Finally my family had a free weekend and I was able to receive my new "toy". Now I learned long ago (first from my Father, then from my Husband) that when a man is doing a job about the house, it is not wise to interfere and certainly not to give instructions. I only showed my face when requested to "pass that screwdriver" or "come and hold the end of this". So I prudently left my son-in-law to get on with the job of setting it up. Since he has a degree in engineering I was sure he would know more about the job than I would and my daughter could do the necessary "holding" or "passing".

When I saw that the "thing" was in situ I ventured to ask if the instructions were in Japanese. "They might as well be" growled my son-in-law. Since he is normally a placid, even laid-back individual, I was surprised at the growling. Looking at the leaflet I realised the motor was made in Italy; the instructions certainly came in four languages - Italian naturally, German, French and what was something like English. Maybe I do it an injustice in saying that; I should call it "pedantic" English. For example, it talks about a "commutator", which I did not understand, but my dictionary tells me it is "a device used to reverse the direction of flow of an electric current" and even more technical stuff that I am sure does not apply here. In fact, a commutator is what I would call a switch! I felt like growling myself by the time I had consulted my dictionary a few times . . .

So the basic table was set up; above it is clamped the "drive" bar (my term). This is five feet, nine inches long and stands eight inches above the table. So it extends well beyond the machine, but not as far as the extension arms (Brother machines).

At the right-hand end is the motor itself. This is housed in

a metal mesh box, which I always refer to as the "beehive", although if I am going to the animal kingdom for my comparison, it is probably more like a wasp's nest, since it hangs down. This has two switches; one to switch on the power and also for use with the foot pedal, the other allows the motor to run without any hands or feet.

The "bar" is numbered from the middle outwards, rather like the needlebed, in black from 30 to 100 and in red from 10 to 55, which I imagine is for use with chunky machines. Since my 230 is folded up in the cupboard, I have not actually checked this.

Then there is a metal "circle" which bolts on to the handle of the knitting machine; this connects with a horseshoe-shaped piece of metal on the "bar", with a plastic button to secure the two items. Funnily enough, this metal band does not impede the use of the handle, or possibly I got used to it all those years ago. The button is easily turned and the "horseshoe" folded upwards when one wishes to work without the motor. I would give one word of warning here; I'm sure seeing the carriage going back and forth without any human hand would fascinate a child. So if I had a small person about the house I would be very sure to switch off the current before I did anything else - in fact I would remove the plug from the wall. The moving arm could give quite a knock!

There are four slides on the back of the bar. One set are pushed opposite the number of stitches one is using. The motor then only takes the carriage across this number of stitches, or rather it goes some distance beyond, before it turns round again. If one is working on, say, the front of a cardigan, the stitches used would be from 0 to 70. In setting the slides one has to remember that these go opposite to the ones on the needle bed. So when working on the right of the machine, the slide goes from 0 to 70 on the left.

There appears to be no reference to the second lot of slides in the literature (or I have missed it); these have a screw to tighten them and they stop the carriage going

NEWS LINE

PORTABOX

There's a new storage box available which will help you to keep all of those smaller materials and accessories essential to all needlecrafts, in order, to hand and, above all, visible.

The **Portabox** has 18 clear resin compartments with "flip and tilt" fronts for easy access and catches to hold these shut when you carry it around. The compartments separate the threads from the buttons, the nylon cords from the darning needles yet still leaves them instantly visible. They are housed in a blue case with "toolbox" handle which also provides a top tray and

side clips for larger items such as scissors and knitting needles.

A Portabox is the easy way to keep all your bits and pieces together and ready to pick up at a moment's notice if you want to move from your machine to work in another room or in the garden.

Measuring approximately 14 inches by 8 inches and 18 inches high the Portabox costs £39.95 including p&p from:

Bri-Stor Systems Limited
Hixon
Stafford ST18 0PF
Tel: 01889 271202



FORSELL WOOLS

One of our leading yarn suppliers, **Forsell**, whose products are seen at all the major shows and stocked in most, if not all, knitting machine shops, have extended their range of **4-ply Superwash Wool**. Including the five new shades - Rust, Aqua, Honey, Coffee and Tan - their 4-ply range now amounts to a total of 51 colours!

Superwash is an excellent yarn to knit with and for those people who avoid pure wool

because it irritates their skin, this might be a pure wool yarn worth trying. It is specially processed to be "tickle free". It is also machine washable. Forsell's Superwash range also offers 35 colours in 2-ply and 34 colours in 3-ply. For more details about this yarn and your local stockist please write to:-

T Forsell & Son Ltd
Blaby Road
South Wigston
Wigston
Leicester LE18 4SG

MEG'S MOVE

Knitwear designer **Meg Tillotson** has moved from Bristol to Weston-super-Mare. She is still supplying her books and patterns by mail order and can visit knitting clubs within a 50-mile radius of Bristol to talk about her work.

Meg's instruction books specialise in pattern making for the charting device. For further details, please send a sae to her new address:-

Meg Tillotson
10 The Orchard
Locking
Weston-super-Mare
North Somerset BS24 8BU
Tel: 01934 823252

off the end of the needle bed. I seem to remember there was only one set on my old machine, so initially I disregarded the ones with the screws. Neither did I bother to insert the extension arms, so on my first try I found the carriage going off the end of the machine, literally hanging on the attachment to the handle. Fortunately I was working with the foot pedal, so was able to stop before any damage was done. I have now screwed the second set firmly opposite the 100 marks!

I find the table is somewhat higher than the old one; there are three settings to secure the table to the legs; unfortunately the other two would bring it even higher! (I wonder

why?) The table itself is much wider than the old one, I have pushed it back to the wall for lack of space in the room and this means that the cones sit on the back of the table. There's no problem here as far as the knitting goes, but I suspect that it might alter the tension piece, since the yarn is fed in from a different angle; a point to watch for the future.

The machine has to be placed carefully on the table so that the Knit Leader can be accommodated - mine is a separate one since I am working with a 950i. Other types of machine with built-in charting devices would not have any trouble in this department. I find it slightly more "fiddly" setting the numbers of the

Knit Leader, but not impossible. I now realise that I had a stupid habit - I used to look ahead on the Knit Leader sheet to see when, say, the shaping for the neckline was coming up. It is perfectly possible to see this about ten rows beforehand, with the motor "bar" in place, but I must have been impatient and wanted to see it 30 or so rows in advance. Having got the Knit Leader settled in place, there is no obstruction to the mylar sheet (or punch card).

The only thing that has had to be abandoned is the little slot for holding tools (a rather pathetic slot on the 950i, but obviously there can't be room for everything.) I had previously bought myself one of

those cheap, brightly coloured vegetable trolleys to hold all sorts of things like weights, nylon cord, ribber, transfer carriage and so on and it was the work of a moment to unearth a desk stand with boxes of various heights (intended for pens and pencils). This sits on the top of my vegetable trolley and takes the tools very nicely.

There is only one other comment I would make - it is easy to sit in front of the machine, letting the motor do the work and letting one's mind wander! I found I had done 33 rows where I wanted 30 on the welt of a jumper. My excuse was that I was mentally writing an article for *MKM*! I wonder what yours would be?

Designed by

BACK

With carriage at right and using MC, cast on 143 [157, 171] sts at centre of machine in 1x1 rib with extra st at right. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 30 rows. Transfer sts for st st *. Set RC at 000. Using MT, K 76 [80, 84] rows. Place marker at each end.

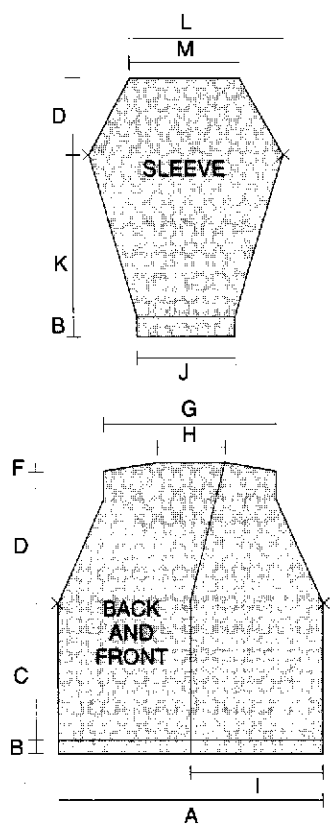
SHAPE ARMHOLES

2ND AND 3RD SIZES

Dec 1 st at each end on every 4th row until [145, 143] sts rem.

diagrams

- A = 51 [56, 61] cm
- B = 7 cm
- C = 19 [20, 21] cm
- D = 16 [18, 20] cm
- E = 6 cm
- F = 2 cm
- G = 35 [40, 45] cm
- H = 15 [16, 17.5] cm
- I = 24 [26.5, 29] cm
- J = 22 [22.5, 24] cm
- K = 36 [38, 40] cm
- L = 42 [42.5, 44] cm
- M = 24 cm



APPLIQUÉ CARDIGAN

4

Maggie's neat cardigan is part of a suit pattern. The instructions for the flared, sideways-knitted skirt will be in the June issue of *Machine Knitting Monthly*.

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Denys Brunton De-Lux 4-ply. (Yarn Guide No.11.)

1 [1, 2] x 400 g cones to match one of the colours in the Magicolor (MC).

For the appliqué, a small amount of Denys Brunton Magicolor. (Yarn Guide No.11.) We used yarn left over from the Skirt (C).

N.B. The cardigan is part of a suit: the skirt pattern follows next month and is sideways-knitted in Denys Brunton Magicolor. Allow 1 cone for hip sizes 92-102 cm and 2 cones for hip sizes 107-117 cm. 6 buttons.

GARMENT WEIGHT

Finished garment in first size weighs 250 g.

The fibre content of these yarns is 100% Acrylic. For further information about these yarns, please write to the following address:- Denys Brunton Designer Yarns, Victoria Mill, Station Road, Turton, Bolton, BL7 0HB. Tel: 01204 852604.

PATTERN INFORMATION

For a list of the abbreviations we use and our Yarn Guide, please look for Pattern Information in the Reference list on page 5.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.

Actual size 100 [110, 120] cm, 39½ [43½, 47½] in.

Length to shoulder 48 [51, 54] cm, 19 [20½, 21½] in.

Sleeve seam 43 [45, 47] cm, 17 [18, 18½] in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7). Wash and dry swatch before measuring.

For perfect results, please check your tension carefully.

KNITTING NOTES

- a) We used knit side of knitting as the right side of the garment.
- b) Use a 2 prong transfer tool for all decreasings.

ALL SIZES

Dec 1 st at each end on every 3rd row until 103 [113, 127] sts rem.

1ST SIZE

Dec 1 st at each end on every alt row until 99 sts rem.

ALL SIZES

RC shows 140 [152, 164]. Place marker at each end. K 24 rows. RC shows 164 [176, 188].

SHAPE SHOULDERS

Cast off 7 [8, 9] sts at beg of next 6 [4, 2] rows and 7 [9, 10] sts at beg of next 2 [4, 6] rows. Using WY, K a few rows over rem 43 [45, 49] sts and release from machine.

RIGHT FRONT

With carriage at right and using MC, cast on 68 [75, 82] sts at right of centre 0 in 1x1

Maggie
Andrews

rib. Work as for Back from * to *. ** Set RC at 000. Using MT, K 76 [80, 84] rows. K 1 row extra for Left Front. Place marker at each end.

SHAPE ARMHOLE AND FRONT EDGE

Dec 1 st at left edge on next and every foll 5th row and at the same time

2ND AND 3RD SIZES

Dec 1 st at right edge on every 4th row until [64, 56] sts rem.

ALL SIZES

Dec 1 st at right edge on every 3rd row until 36 [38, 44] sts rem.

1ST SIZE

Dec 1 st at right edge on every alt row until 33 sts rem.

ALL SIZES

Place marker at right edge. Cont to dec at left edge only on every 5th row from previous dec until 28 [34, 39] sts rem. K 2 [5, 3] rows.

SHAPE SHOULDER

Cast off 7 [8, 9] sts at beg of next row, K 1 row. Cast off 7 [8, 10] sts at beg of next row, K 1 row. Cast off 7 [9, 10] sts at beg of next row, K 1 row. Cast off rem 7 [9, 10] sts **.

LEFT FRONT

With carriage at right and using MC, cast on 68 [75, 82] sts at left of centre 0 in 1x1 rib. Work as for Back from * to *. Work as for Right Front from ** to **, reversing shaping by noting alteration in number of rows worked and reading left for right and right for left.

SLEEVES

With carriage at right and using MC, cast on 62 [64, 68] sts at centre of machine in 1x1 rib. Work as for back from * to *. Set RC at 000. Using MT, shape sides by inc 1 st at each end on next and every foll 5th row until there are 118 [120, 124] sts. K 8 [16, 24] rows. RC shows 144 [152, 160]. Adjust length at this stage, if required. Place marker at each end.

SHAPE TOP

Dec 1 st at each end on every 3rd row until 90 [80, 76] sts rem, then on every foll alt row until 68 sts rem. Using WY, K a few rows and release from machine.

PRESSING

Wash and dry all pieces. With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

BUTTONHOLE BAND

Join shoulder seams. Push 168 [177, 189] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set RC at 000. Using MT-1 and MC, K 5 rows. Make 6 evenly spaced buttonholes of 3 sts over 76 [78, 82] Ns at left. K 5 rows. Using MT+3, K 1 row. Using MT-1, K 5 rows. Make buttonholes over same Ns as before. K 5 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Using MT, K 1 row. With P side facing, pick up 22 [23, 25] sts across half of back neck, 70 [76, 82] sts from shoulder to marker and 76 [78, 82] sts along front edge and place on to Ns. Using MT+1, K 1 row. Cast off.

BUTTON BAND

Work as for Buttonhole Band omitting buttonholes.

GATHER SLEEVE HEAD

Push 34 Ns to WP. With P side of sleeve facing, replace 2 sts tog on to each N. Unravel WY. Using MT and MC, K 1 row. Cast off.

MAKING UP

Set in sleeves sewing gathered sts between markers. Join side and sleeve seams. Join back seam in bands. Finish buttonholes and sew on buttons to correspond.

APPLIQUÉ FLOWERS (KNIT 3)

Push 19 Ns to WP. With carriage at right and using MT and C, make a woven/automatic closed-edge cast-on. Carriage is at left. Set RC at 000. K 1 row. Set carriage to hold. Push 15 Ns at left to HP. * K 6 rows. Cast off 3 sts behind the gate pegs. Push next 3 Ns from HP to UWP. Rep from * until 4 sts rem. K 6 rows. Cast off behind the gate pegs. Draw up cast on thread and secure. Sew last petal to first petal so it matches the other 5.

APPLIQUÉ LEAVES (KNIT 3)

Push 3 Ns to WP. Using C, cast on by hand. Using MT-2, K 2 rows. Move 1 st 1 N out at each edge, leaving empty N in WP. K 2 rows. Move 2 sts 1 N out at each edge, leaving empty N in WP. K 2 rows. Move 3 sts 1 N out at each edge, leaving empty N in WP. K 4 rows. 9 sts. * Dec 1 st (1 st in) at each edge. K 2 rows. Rep from * twice more. 3 sts. Dec 1 st at each edge. 1 st. K 1 row. Fasten off.

TO COMPLETE

Sew appliqué on to right front as shown in photograph.



There are 12 patterns for classic garments like this one in Maggie's book **CLASSIC COLLECTION**, which is available direct from Maggie for £4.50. The price includes post and packing for UK orders but please add 50p for Europe and £1.00 for the rest of the world. For illustrated book list, please send S.A.E. or International Reply Coupon.

Maggie Andrews
79 Hookfield
Harlow
Essex CM18 6QQ

DESIGNAKNIT

THE BASICS

Part 3 - Making a start

Keep it simple and work through the program step by step - these are the keys to mastering DesignaKnit.

Diane Bennett

DesignaKnit is a wonderful piece of software, making it possible to see exactly how a garment will look before starting to knit. However, for the beginner, who may also be struggling to learn to use a computer, it can appear quite daunting.

INSTALLING DESIGNAKNIT

The new DesignaKnit owner first needs to install the program on the computer. Don't be frightened of this - the manual tells you exactly what to do for either version 5 or version 6. If there are any problems, ring the helpline. They ARE used to users who are not familiar with the computer or the program and will go through your problem step by step. If possible, organise things to have your computer by the telephone before you start, because this will make it much easier for you to follow the instructions and provide any information needed.

DesignaKnit is a fairly unusual computer program because it is copy protected. The more common type of protection is that the disk has two lives on it, allowing the program to be installed twice. Lives are most commonly lost when making changes to the computer such as installing a new version of DOS or Windows without removing DesignaKnit first. Make sure that anyone using the computer is aware of this and always remove the program before having the computer repaired.

The alternative method of copy protection is to run a dif-

ferent version of the program with a dongle. This version of the program does not have limited lives, but will only run when the dongle is attached to the computer.

Don't worry about the lives or dongle - most users never lose a life and don't have any problems. If a life is lost, contact Soft Byte (in the UK) or the distributor for help. Even if both lives have been lost, the program can still be run by inserting the set-up disk in the drive, allowing the user to continue to use the program while seeking help.

RUNNING THE PROGRAM

After installing the program, version 5 is run by typing CD\DKNIT5, then DK5; version 6 by double clicking on the icon in Windows. This brings up the main program, which makes it possible to design or load a garment shape and stitch pattern, combine the two on the screen and view the pieces as they will be knitted. For punchcard machines, the garment pattern and punchcard template for the stitch pattern can then be printed out.

Owners of electronic machines can transfer the stitch pattern direct to the knitting machine using a cable link. If the machine and computer are connected by a suitable cable link for an electronic machine or the screenlink for a punchcard machine, instructions for shaping and colour changes can be displayed on the screen while knitting the garment.

The menu is used to move from one part of the program to another. Pressing ESC (escape) from a section of the program returns the version 5 owner to the main menu screen. If using SHAPING, for example, pressing ESC brings up the main menu from which COLOUR can be selected to design or load the stitch pattern for the garment.

The various parts of the program are displayed as icons at the top left corner of each screen in version 6. Clicking on one of these moves the user to Standard or Original Shaping, Stitch Designer or Interactive Knitting (knitting directly from the screen).

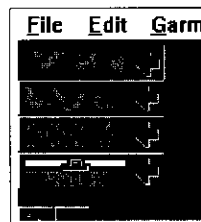


Figure 1

GARMENT SHAPING

The program provides two methods of designing garment shapes; Standard and Original Shaping. Start with Standard Shaping, which allows a range of garments to be designed using either a range of standard sizes which are built in and are similar to those used for commercially-made knitwear, or custom sizes, which are exact measurements and can be entered for those people for whom the knitter usually makes garments. In this way, the program can be customised to knit garments to size.

Start a new garment from Standard Shaping and the various options are displayed on the screen, making it possible to knit a sweater, cardi-

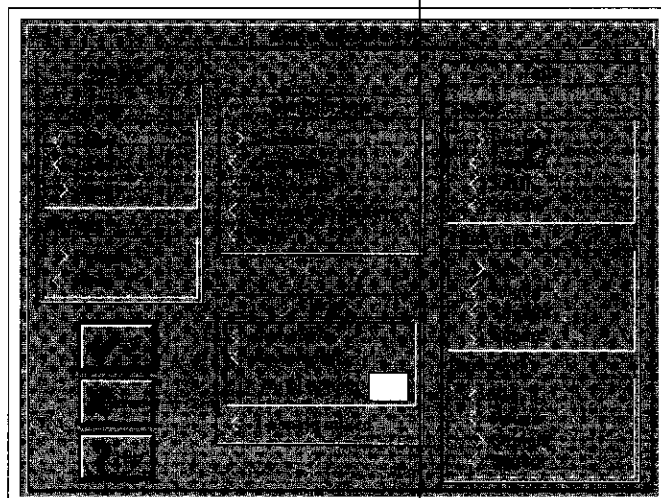
gan, waistcoat, sleeveless pullover or skirt. For each garment selected, other options are available; for example a sweater can be knitted with straight, set-in, raglan or saddle sleeves and the back and front necklines can be round, V, square or straight. The selection is made simply by clicking on the required style. (See fig. 2)

When the garment type has been chosen, the measurements can be selected from the Standard Sizes, which in version 6 range from baby size 62 cm (24 ins) to women's size 132 cm (52 ins) or men's size 122 cm (48 ins). The set of measurements is then displayed on the screen and can be altered (whenever possible, at least the body and sleeve lengths should be checked). Any set of measurements which has been altered to fit a member of the family or customer can be used as a Custom Size in version 6, so that the measurements do not need to be altered or checked when knitting another similar garment.

With the garment displayed on the screen, Styling can be used to change the detail of a garment. For example, shoulder shaping can be included or omitted, the neck width or depth can be altered or the welt omitted. Changes made are displayed on the screen - if the result is not what you want, just try again.

When the garment design is complete, don't forget to SAVE it! Computers work with memory which is called RAM, which does not store information when it is switched off, so

Figure 2



the shape file needs to be stored permanently on the hard or floppy disk.

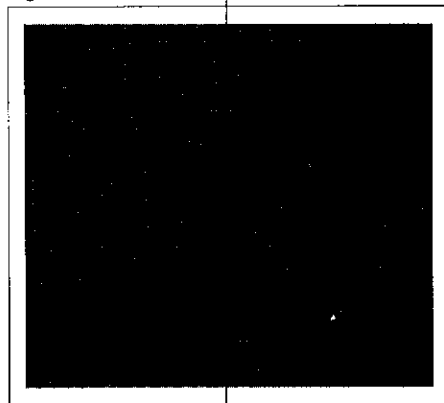
STITCH PATTERN

The Fair Isle, tuck, slip, garter stitch – or any other stitch pattern – can be used for the garment can be selected using COLOUR (ver. 5) or Stitch Designer (ver. 6). A large number of different patterns are provided with the program and these are very useful, when experimenting with the program, in discovering how to use it.

To design a stitch pattern, first select some colours from the Woolbox. For Fair Isle and jacquard, these can be the colours to be used for the garment, while for textured stitches such as tuck and garter stitch, use a light and dark shade of the same colour (for example light blue and navy) for the best effect.

Draw the design on the grid – don't forget that you need a pencil to draw in version 6. Dot individual stitches for a lace pattern or drag the colour to draw shapes – the choice is yours. Don't be afraid to experiment – if you don't like the result it is very quick and easy to clear the grid and start again.

Figure 3



Stitch Designer (ver. 6) has a wonderful range of features which makes designing stitch patterns quick and easy. Use tools to add extra rows if you need them; use the lasso to move a motif which is in the wrong place; box an area and change the colour only within that area, to experiment with colour changes – the list is very long. The colour menu of DesignaKnit 5 offers similar options. It does, of course, take time to learn to use a program like this, so don't be afraid to experiment and see what happens. If you are working on a serious project,

don't forget to save before you start experimenting – just in case!

COMBINING SHAPE AND STITCH PATTERN

When both the garment shape and stitch pattern have been designed and saved, the two can be combined, making it possible to position the shape to avoid chopped motifs at the neck and other possible disasters! For a simple all-over pattern, a larger piece of fabric is required which is displayed automatically when the shape is selected in version 6. Version 5 owners need to use LAYOUT – REPEATS to enlarge the area. Select the garment pieces using Shapes – View Piece or OTHER – SUPERIMPOSE and the shapes are displayed and can be moved to different positions, using cut-out to see the effect more clearly. (Fig. 4)

After placing all the pieces, save the shape file again, since the information about the stitch pattern used and the position of the pieces on it, is saved with that file.

READY TO KNIT

The garment design process is now complete and the garment is ready to knit.

The program offers a wide range of different print options – just select the one you prefer. For printing out the pattern for a stocking stitch garment try GN (garment notation) for version 6 or E for version 5. For punchcard machines or an electronic without a link, use the template (ST version 6, n version 5)

for an exact size punchcard or mylar sheet design.

Connect the link and then download the pattern direct to the machine. What a lot of time that saves with large designs and it is even possible to send patterns to the machine colour-separated for jacquard in several different ways for up to six colours in a row.

Finally, try out the knit from screen – knit through the garment with the program telling you when to shape and change colour. Version 6 own-

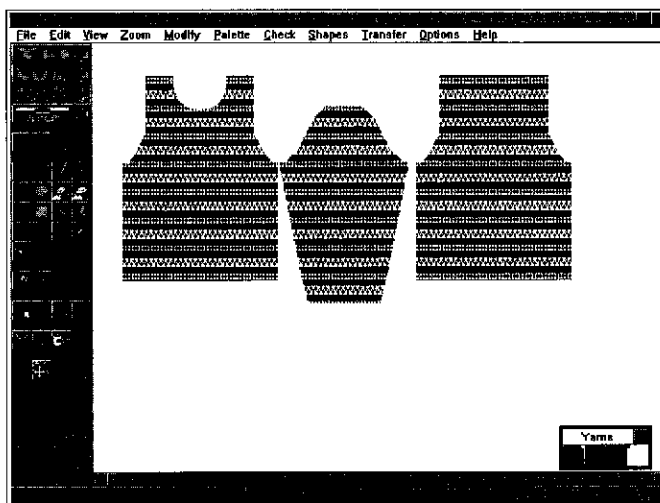


Figure 4

ers even have the option of voice messages so that, if the computer is behind your knitting machine, you can still hear what to do! (Fig. 5)

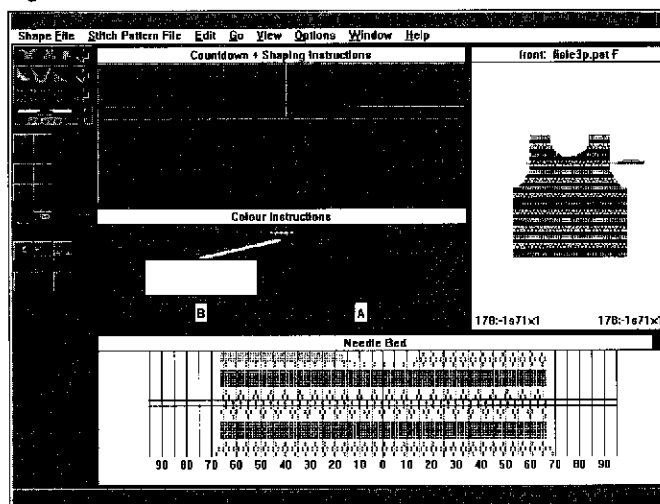
HOW TO START

In this brief review of the program I have not had space to give details of the many alternatives that the program allows, but I hope that I have given you an idea of the complete process of designing a garment. Try it yourself by designing a simple sweater using Standard Shaping and one of the stitch patterns provided, then combine the two

and print or transfer to your machine. The best way to learn the program is to USE it. Once you have an overall idea of how to design a garment, start looking at one section of the program in more detail – and remember, half an hour a day is better than six hours followed by not touching the program for a fortnight.

Following these introductory articles, I will be looking at the various parts of the program in more detail, starting with Standard Shaping in the next issue.

Figure 5



For more information about the program, my "DesignaKnit User's Guide" is available for £5.95 from your dealer or £6.20 by post from me – but don't forget to tell me whether you are using version 5 or version 6. Detailed information about the program is also included in the quarterly DesignaKnit Link newsletter. The 1997 issues start in May and the subscription will be £12.00, but the set of 1996 issues and disks are still available for £10.00 from:-

Diane Bennett

9 Huntley Grove, Nailsea, Bristol BS19 2UQ

Overseas readers – please see my advertisement in this issue for local distributors.

COMPETITION

**Win
one of
five
complete
jumper
kits
- worth
over
£40!**

ANGELA CORYN has a brand new collection of 24-stitch knitwear designs! For her beautiful stitch patterns she draws inspiration from many sources, but for this NOUVELLE COLLECTION the inspiration is all French - French vineyards, French pottery, French architecture - all captured in knitwear designs with typically French style. Angela places great emphasis on colour and yarn selection and her latest designs are all based on cotton yarns supplied by Brockwell Yarns Limited, of Huddersfield. Angela believes Brockwell Yarns provide a consistency and level of quality that are a terrific help in deciding what will be just right for her patterns.

The Nouvelle Collection is previewed exclusively here with illustrated details of the seven new designs. Play the name game in our competition and you could win one of five complete jumper kits to knit and, what's more, the winners can choose which design they would like to receive from the Nouvelle Collection as their prize.

WHAT YOU HAVE TO DO

To enter the competition, study the seven design details pictured here and select which of the two names suggested, is the one Angela has chosen for each design. Give it a little thought and you'll realise it is not nearly as difficult as it sounds! Next, circle the name you have chosen on the entry form provided and fill in your name and address. Don't forget to choose your prize by circling the letter of the design you would like to win if yours is one of the first five correct entries opened after the closing date of 31st May. Then post your entry to:-

**Nouvelle Competition
MKM
PO Box 1479
Maidenhead
Berkshire
SL6 8YX**

ENTRY FORM

Circle the name you think has been chosen for each design

If I am a lucky winner, please send me a complete jumper knit in design: A B C D E F G

(Circle the letter representing the design of your choice)

Design A	Monique / Monica	Design E	Veronique / Veronica
Design B	Hortence / Harriet	Design F	Ginny / Giselle
Design C	Olive / Odette	Design G	Katarine / Katy
Design D	Isla / Isabelle		

Name

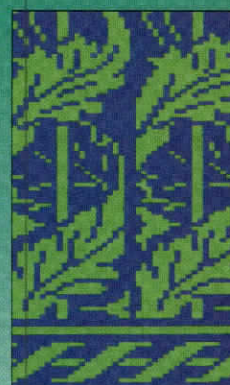
Address

Postcode

Tel. No.



A. Monique or Monica?



B. Hortence or Harriet?



C. Olive or Odette?



D. Isla or Isabelle?



E. Veronique or Veronica?



F. Ginny or Giselle?



G. Katarine or Katy?

COMPETITION RULES

1. Only one entry per person will be accepted.
2. This competition is open to residents of the UK only, except the employees of Machine Knitting Monthly, the magazine's typesetters, printers, distributors, employees of this month's competition sponsors and their relatives.
3. The closing date is 31st May, 1997. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.
4. No cash alternative will be offered.
5. The winners will be the first correct entries drawn from our postbag after the closing date.
6. The winners will be notified in writing and the result will be published in a future issue of Machine Knitting Monthly.
7. The Editor's decision is final and no correspondence will be entered into regarding the competition.

Hortence is just one of the designs in Angela Coryn's Nouvelle Collection. This is her first 24-stitch collection and it has been produced in response to requests from knitters who have been unable to use her 60-stitch designs on their machines. Angela has spent some time developing the collection, but we feel she has succeeded in keeping the movement and interest of her 60-stitch designs in these smaller patterns. Exclusively for MKM readers, knitting instructions for this lovely tunic are given in Pattern 5.



~ NEXT MONTH ~

In the June issue we shall be featuring one of Angela's 60-stitch designs, Orchid. This jumper is a beautifully light, feminine top - ideal for summer - and is the most popular design in her most popular collection - a real winner for MKM readers!

The Angela Coryn Nouvelle Collection

Pippin Designs

TOY MAKING MADE EASY

with instructions for making the doll's hair on the machine and getting her facial features just right.



VICTORIAN DOLLS

Pattern books include:

Nursery Bears, Country Cousins, Teddy Bear Family, Cosy Corner, Baby Animals, Puppets, Victorian Dolls, Awake/Asleep Babies, Penguins & Owls, The Popular Floppy Hat pattern and many more designs.



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Ruth Cox

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AUSTRALIA: Shop 13, Heart of the Park Shopping Centre, Duncan Street, Victoria Park, W. Australia. Tel: 09362 1044

DS

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DEAR ANNE...

If you have a point to make, a story to tell or a favourite hint, write to Anne at the address on page 5 and you may find your name in print and £5 in your pocket.

★ Star Letter ★

Dear Anne,

What an excellent idea to merge the two magazines! I wondered if you would allow me to share with you some musings on the subject of machine knitting magazines in general. These opinions are my own unaided thinking and may be way off beam, but you have been good enough to bear with my ideas in the past and I thought a small proportion of what I say might even be helpful.

It has occurred to me that an age-shift has almost certainly taken place in machine knitting. Forty years ago, when I first became addicted to the craft, owners of machines were chiefly young mothers who wished to make clothing economically for their families and had a certain amount of time to spare. Nowadays, most of the people with leisure time are the over-sixties and many of them have become machine knitting enthusiasts in retirement. Add to this another sad but not uncommon reason for taking up the craft – the loss of husband or wife – which in the vast majority of cases happens to the older generation (I'm ignoring the divorce statistics!) and most potential readers of MK magazines are in this group. But patterns still seem to be designed with the mini-skirters in mind. How about a shift of emphasis?

I'm appending a list, in note form, of my own personal opinions on current knitting magazines. I do hope my ideas won't appear merely destructive, for that wasn't the idea at all. Best wishes for the success of the re-vamped magazine.

Yours sincerely,
Eve Whitelegg
Upton Magna, Shrewsbury

Thank you for your comments Eve. We are happy to know the opinion of our readers even when it is not entirely flattering and adverse criticism can be helpful and constructive. Space does not allow us to print all your detailed notes but I'm sure other readers would be interested in a brief outline. Eve has grouped her comments under the three headings; Garments, Stitch Patterns, Articles.

Garments – garish and down-market, over-decorated, fussy, even frilly (ugh!). What happened to simple elegance? – found in recent years only in Passap patterns. Too little variety: endless tops, no trousers, few skirts and no imaginative hats or practical bags.

Stitch Patterns – Uninspired and relying on the unpleasant impact of as many clashing colours as possible. No artistry, but spotty all-over patterns, or two comic-strip animals and figures. Horrible tendency to mix techniques; for example, Fair Isle and lace or several different Fair Isle patterns.

Articles – Need for more hints on use of machine; what's likely to prove tricky in a particular technique and how to combat it.

Maintenance is much neglected. Tell us how to do simple adjustments and repairs and explain possible mechanical reasons for faults in knitting. Articles about successful knitters, commercial or domestic, are always welcome. Why not articles on usefully-related crafts, such as button-making or hints on such topics as different ways to insert zips?

Well that's what Eve thinks.

Do you agree with her? Why not write and let us know – the address is on page 5. Eve's letter wins this month's star so she will receive £5 and a year's subscription to MKM.

There seems no doubt that machine knitters are from an older age group than previously but we also receive criticism for patterns not being "young" enough for the other generations that readers knit for. The only way we can win is to try to provide something for everyone, so wish us luck!

Dear Anne,

I have been machine knitting for three years and thoroughly enjoy it. I have also solved the problem of how to use up small oddments of yarn left over after knitting garments.

I carefully chose the colours so they would not clash and wound them up (securing them with a reef knot as I wound each colour). Then I used a machine knitting pattern leaflet supplied by Oxfam and knitted a top for them. It made a very interesting random pattern in stocking stitch. I made sure that the knots were always at one end so it would be neater and more comfortable to wear.

Oxfam suggests natural fibres as these tops are often worn next to the skin but synthetic yarn was all I had in enough small oddments. When this leaflet came out some time ago, they were in great need of size 32 inch. Do not use large amounts of white as this is a mourning colour in several countries.

I suggest this idea to anyone on a tight budget as it only needs time – and ideally a wool winder to save aching arms!

**Yours sincerely,
Mrs Susan Groom
Welwyn Garden City**

It is good to remember that we can all do our bit to help others even when we can't spare much cash, so thank you very much Susan for reminding other readers that Oxfam do have a pattern available for the kind of garment they know is needed by those to whom they give aid.

Dear Anne,

It feels like the end of an era for *Modern Knitting* to end. At one time, it was the only magazine available to machine knitters and I have a file of

We pay £5 for every letter we publish provided it has not been accepted or published elsewhere, plus a year's subscription to the magazine for a Star Letter.

them going back more than twenty years.

In those days it was sponsored by the manufacturer, so was exclusively devoted to patterns and articles for Silver Reed and Knitmaster owners. That format has long gone, but it was nice to have a magazine that still specialised in Silver Reed.

I do hope that Silver and Knitmaster machines will continue to have a high profile in your new-format magazine. It is the only machine of Japanese manufacture still in competition with Brother and has many devotees worldwide. Most articles and designs can be applied to all machines but I do feel that designers and experts who obviously use one particular make of machine, tend to promote interest in that brand by the readers.

As a long-time Silver knitter, I prefer the efficiency of the patterning drums on the punchcard machine, the automatic methods of weaving, lace and colour changing and also the simplicity of the electronic programming. I would describe the latter as "visual" and "user-friendly".

Well, that's enough from me! Thank you for your continued dedication to machine knitting and your efforts to keep us supplied with useful and entertaining published information on our craft.

Best wishes for the future to you all.

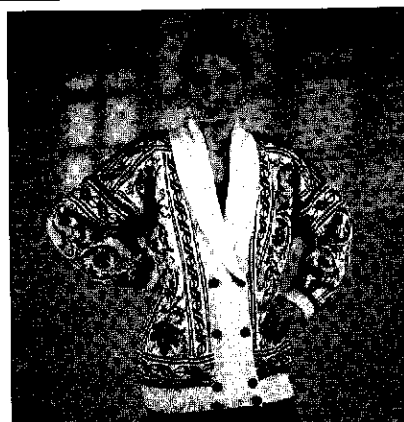
**Yours sincerely,
Gwyneth Shelton
Victoria, Australia**

Thank you for your good wishes Gwyneth. We hope we will be able to keep most people happy with the new magazine although we can't promise to do so with every issue! There are bound to be times when we have more about one machine and less about another but it is certainly our intention to keep a good balance between the different makes in our articles and patterns.

ANGELA CORYN

K N I T W E A R

New from the Angela Coryn studios, a complete kit for you to make this beautiful, pure new wool jacket in cream and navy.



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Designed by

HORTENCE

5

Angela Coryn

BACK

Cast on 82 [86, 90, 94] sts either side of centre 0 in waste yarn. Knit 1 row with a ravel cord.

Knit hem as follows:-

- 16 rows Navy (MY), Tension 4.2.
 - 1 row Ming (C), T. 4.2.
 - 1 row Ming, T. 5.
- Make picot holes by passing every other stitch to next needle and bringing back empty needles.
- 1 row Ming, T.5.
 - 1 row Ming, T. 4.2.
 - 2 rows Navy, T. 4.2.
 - 10 rows Navy/Ming, T. 4.2, border pattern.
 - 2 rows Navy, T. 4.2.
 - 2 rows Ming, T. 4.2.

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines.

MATERIALS

Brockwell Yarns 3-ply stubbed mercerised cotton. (Yarn Guide No.8.)

1 x 500 g cone in Navy (MY).

Brockwell Yarns 3-ply mercerised cotton. (Yarn Guide No.8.)

1 x 250 g cone in Ming Green (C).

GARMENT WEIGHT

Finished garment in second size weighs 630 g.

The fibre content of these yarns is 100% cotton. For further information about these yarns, please write to the following address:- Copley Marshall & Co. Ltd., Wild Spur Mill, New Mills, Huddersfield, West Yorkshire HD7 7ET. Tel: 01484 682306.

PATTERN INFORMATION

For a list of the abbreviations we use and our Yarn Guide, please look for Pattern Information in the Reference list on page 5.

BACK NECK SHAPING

At row 76 of third main pattern, bring out all needles to the right of centre 0 and 30 needles to the left of centre 0 to non-working position. Knit 2 rows and bring out 15 more needles to non-working position on the left, then knit 2 rows. Bring out all remaining needles on left side of machine to non-working position. Take carriage to right side of machine, re-set pattern to row 76. Put back needles on right side of machine, up to 30 to the right of centre 0, to working position. Knit shape as for other side. Knit 2 rows Navy across all needles.

Knit a shoulder hem as follows:-

- 2 rows Navy, T. 4.2.
 - 2 rows Ming, T. 4.2.
 - 2 rows Navy, T. 4.2.
 - 10 rows Navy/Ming, T. 4.2, border pattern.
 - 2 rows Navy, T. 4.2.
 - 1 row Ming, T. 4.2.
 - 1 row Ming, T. 5.
- Make picot holes.
- 1 row Ming, T. 5.
 - 1 row Ming, T. 4.2.
 - 18 rows Navy, T. 4.2.
- Pick up first row of hem knitted, knit 1 loose row and cast off.

FRONT NECK SHAPING

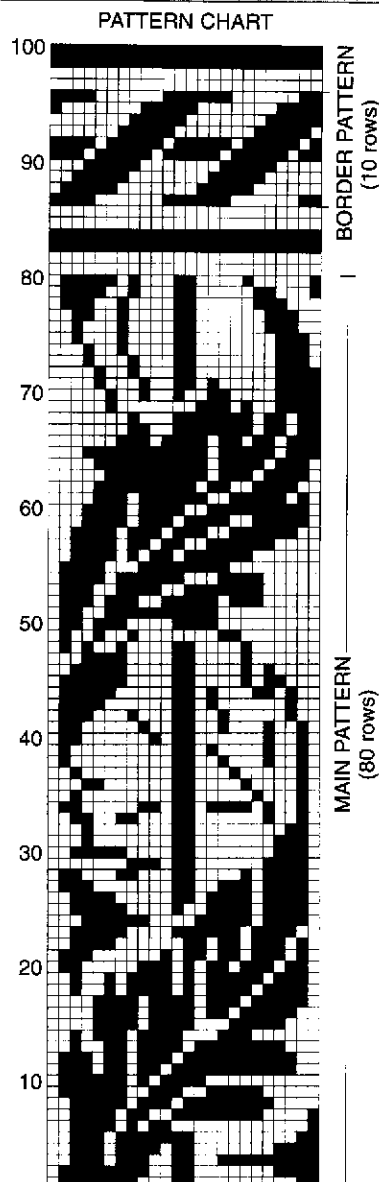
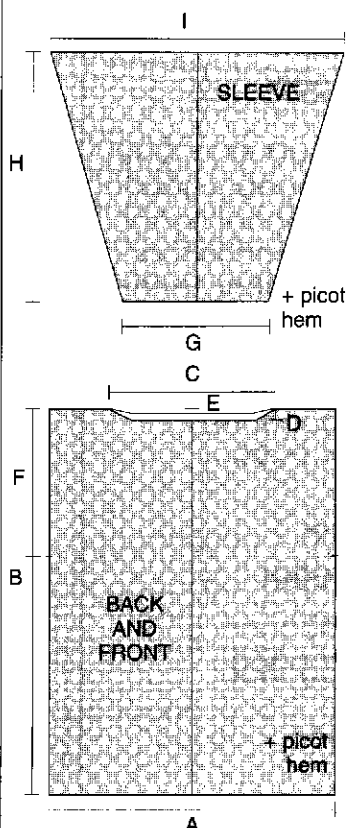
At row 70 of third main pattern, bring out all needles to right of centre 0 and 20 to left of centre 0, to non-working position. Knit 2 rows and bring out 10 more needles to left of centre 0 to non-working position. Knit 2 rows, bring out 8 more needles, knit 2 rows, bring out 4 more needles, knit 2 rows, bring out 4 more needles, knit 2 rows then bring out all remaining needles on left of machine to non-working position. Take the carriage to the right-hand side, re-set pattern to row 70 of third main pattern, put back needles up to 20 to right of centre 0 to working position and repeat shape as for left side. Knit 2 rows Navy, T. 5.1, across all needles. Knit shoulder hem as for Back Neck.

SLEEVES

Cast on in waste yarn 40 stitches either side of centre

diagrams

A = 51.5 [53.5, 56.5, 58.5] cm
B = 70 cm
C = 30 cm
D = 2.5 cm
E = 1 cm
F = 26.5 cm
G = 25.5 cm
H = 44 cm
I = 53 cm



MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.

Actual size 102 [107, 112, 117] cm, 40 [42, 44, 46] in.

Length to shoulder 70 cm, 27 1/2 in.

Sleeve seam 44 cm, 17 1/2 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 36 rows to 10 cm, 4 in, measured over main pattern (tension dial setting approximately 6.1).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets from the chart provided.

Pick up first row knitted and pull out ravel cord. This completes your hem.

Then knit:-

- 1 row Navy, T. 7.
- 1 row Navy, T. 5.

Then start main pattern Navy/Ming, T. 6.1

Knit 3 complete main patterns (240 rows) * mark armhole with a thread at row 70 of second main pattern.



PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Sew together shoulder seams using mattress stitch, pick up 2 stitches of picot edge from each shoulder.

0. Knit a patterned hem as before. Close hem, knit 1 row Navy, T.7 and 1 row Navy, T.5. Then start main pattern at row 10 of main pattern and knit to the end of the main pattern plus 1 complete main pattern. After 3 rows increase 1 stitch each side, after 4 more rows increase 1 stitch each side, repeat until you have 85 stitches each side. Knit 2 rows Navy, T. 5. Knit a picot edge in Ming as follows:

- 4 rows Ming, T. 5. Make picot holes.
- 4 rows Ming, T. 5. Pick up first row knitted and knit 1 loose row, cast off.

(This will come together like a zip fastening.) Sew up to shaping point on both shoulders. Sew sleeves to shoulders out to marked threads. Then sew together underarm and side seams in one, leaving the picot hems open. Sew together cuff hems using mattress stitch. Sew the open ends of hem separately to make a small slit at bottom of tunic.

QUESTION TIME

CASTING ON

Recently, in the “golden oldie” session we shared, methods of casting off were examined. Today, we are going to look at some different methods of casting on (trust me to work backwards!).

Pat Coulston

Lots of newer knitters make the mistake of trying to go into a tuck, lace, intarsia or other type of pattern, when they have only done perhaps the cast-on and one or two rows of plain knitting. This is usually a recipe for disaster and what happens is, that the poor old machine just cannot get its brushes around the stitches because there is not enough work for it to grip.

Look at your sinker plate (the long metal bit that screws on to the carriage itself). On all of these there are the two main round brushes, one at each end, beneath it. As you start to knit a row, the carriage begins to push the needles forward. The leading brush (that is the left-hand brush if you are going to the left) rotates beneath the advancing needles, pushing the work back against the machine. So you can see, if there are only a couple of rows knitted on the needles, these brushes find great difficulty in doing their job. This is bad enough in stocking stitch, but if these poor old needles are trying to tuck or knit lace, you are asking too much of them. This procedure of the needles coming forward as the carriage starts to go across, is called the “arc of the needles”. This always happens on the Brother machines.

However, it is slightly different for the Knitmaster or Silver machines. For the punchcard machines, there is a lever at the side of the carriage at the left and right.

These levers have two positions. If the levers are pushed away from you (that is, on the triangle) this “arc of the needles” will occur. However, if these side levers are brought towards you (on the circle) this arc of the needles will not happen. The needles will not start to come forward until the carriage is about 20 needles in and the first brush is not effective. This is why, for the Silver or Knitmaster punchcard machines, it is always best to have these side levers in the triangle position. So, how do we get round this problem? Easy!

CASTING ON Single Bed Method

Cast on the required number of needles with waste yarn and knit approximately 20 rows at MT. Knit one row with the nylon cord. You are now going to cast on with the main yarn, which can be done by several methods:-

Closed Edge

Use either the e-wrap or latch tool method, remembering if you used the e-wrap method, to bring all needles to HP to knit the next (programming) row. You can now start your patterning. If necessary, you can use a little weight on the waste yarn section.

Open Edge

If you are going to pick up these stitches for a rib or border, just carry on with main yarn at main tension and knit one row. You can now start your patterning. If necessary, you can use a little weight on

the waste yarn section. On completion of the knitting, the nylon cord is removed and the waste yarn drops off.

Ribbing Attachment Method

Bring the required number of needles to form an every needle rib. Knit the first zig-zag row. Comb and weights on as usual, set for circular and knit two rows. Stay in circular, putting up the tension every two rows until it reaches stocking stitch tension and knit about 10 rows. Release the ribbing attachment and take it across. All the stitches on the ribber will drop off. Now you have stitches on the main bed only, still in the waste yarn. Knit one row with nylon cord then, with main yarn, cast on as described above.

To continue, it is probably best to remove the weights, just leaving the cast-on comb. By using this method, you have a nice even weight across the work and can continue happily in your tuck, or lace pattern, or whatever.

Tip: Do not be lazy and use a piece of yarn instead of the nylon cord! When this yarn is pulled out, if it is the least bit fluffy, minute fibres stick firmly to the main work and then show. This is particularly annoying if you are using a pale colour and your separation yarn (nylon cord) is a bright colour!

If you do not have a nylon cord, then a smooth but strong yarn, such as Bramwell's Artistic is ideal in its place – I keep a couple of cone ends of white and black just for this job. Then I do not have the bother of winding up my nylon cord, but can discard the Artistic with the waste yarn.

WASTE YARN(S)

I can immediately hear the growls of “What a waste – I rewind all my waste yarn and use it for making dolls for charity”. I do much the same –

I save all my scraps (and boy, do I get quite a few of them!) and give them to ladies who do just this. One particular lady who lives locally knits for “Mother Theresa”. She and her little team meet together and knit away, not just items that are sent abroad to India for the very needy, but also for those in need in London. They also collect yarn from all over the place, rewind it into balls and send piles of this for others to use and knit.

I also know of other folk who knit for the RSPCA and other charities. If you usually throw your bits away, why not see if there is anyone near you who could make good use of your unwanted yarn?

I'll tell you a funny story about this. When my mother was alive, she used to unpick all my mistakes and trial samples and rewind balls and balls of yarn for me. She was also, despite her arthritis in later years, an avid hand knitter. I can always remember taking her a huge sack of yarns donated to me for “Help the Aged”. Mum's job was to sort it all out and rewind the discarded fronts and backs of knitting! When I next went up to see her, I was a little disturbed to find her knitting merrily away with some of this yarn to which she had taken a fancy. “Mum”, I said patronisingly, “you can't use that”. “Why not?” she said, “it's for Help the Aged and that's me!” She was quite a character my Mum. When she got up in the morning, the arthritis in her hands was so bad, she could scarcely move her fingers. She would get hold of her knitting, sitting up in her bed and fight her fingers until they would move. By the time I got there in the afternoon, she would be knitting merrily away. I wish I had her courage.

Talking of waste yarn, do you all remember the wonderful tip (given years ago on a Brother leaflet, except I think they were called “Jones” then)

about removing work from the machine on waste yarn? This tip is to help prevent the end stitches getting pulled tight and "hidden" which makes those end stitches difficult to find and pick up, when returning the work to the machine.

Before you knit the first row with the waste yarn, bring up an empty needle at both sides of the work, to working position. Knit the required number of rows in the waste yarn. Now, when you come to return the work, because that extra needle was brought into use, it "stretched" the yarn over the last stitch, making it easy to see and pick up. This is a wonderful tip – years old now, but it works a treat, every time.

Don't we all love "hints and tips"? Now the following is not a hint or tip and I cannot personally recommend it, but, if nothing else, it will give you all a laugh.

DISHWASHERS?

A few weeks ago, at the "Caffle Academy" at Caffle Crafts we were having a (gorgeous!) meal and on my table, amongst others, were Jane Thomas and Irene Krieger. How we got on to the subject I cannot remember, but it must have been something to do with cooking. Irene said that her oven broke down on her on a night when she was having guests and had planned to serve poached salmon. Irene, not at all a person to be defeated, wrapped her fish up in tin foil and cooked it in – guess where – her dishwasher! She set the programme to "steam" and, hey presto, the fish was cooked beautifully.

I was just recovering from the ingenuity of this when Jane spoke up to compete with Irene. "Well", she said, "I steam my knitting in the dishwasher and it's brilliant!" I thought she was just making this up and challenged her. "Seriously, I lay the work out flat on the tray, set the washer

for the steam programme and it gives a brilliant result."

This I could scarcely believe so I had to have a go at it myself. My only problem was that I chose to do it when the Dishwasher Chief, my husband, was at home and the machine, stacked up and ready to go. I removed all his precision-planned loaded crockery and so on and he was not pleased. Not pleased at all. In fact, I could truthfully say he was annoyed. To use his precious dishwasher for knitting – that was almost the last straw. Knitting! Knitting, he feels, tends to take over everything in this house, surely the dishwasher would be safe from it!

My first problem was that my dishwasher does not have a flat basket. My knitting had to be "draped" over the plate racks. The second problem was that it does not "steam" only, but somehow includes water with it.

However, I set the programme to "steam" and walked away. After about ten minutes of the dishwasher making its usual noise, I went back to see if it was nearly finished. The dial had not moved at all. I opened the front and nearly fell about with laughter at what I saw. The machine was full of water and the knitting had draped itself around the machine and was looking incredibly distressed and "un-knitting like"! "Himself" came into the kitchen; he has never shared my sense of humour – he never laughs at what I find hilarious and this was a case in point. I won't share with you what he said but I hastily gathered up my poor sodden knitting and left him muttering, grumbling and altogether not in the spirit of adventure for trying out new things. I have come to the conclusion that not every dishwasher has the type of programme suitable for cooking fish or steam-pressing knitwear! On that damp note, I will say "good-bye" once again.

ANDREA LEVICK

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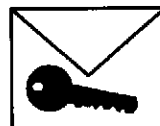
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BACK AND FRONT ALIKE
Handle down. Orange strippers. Set up 129 [141] Ns on each bed at centre of machine in WP with extra N at left. * Arrange Ns for 2x2 rib (2x1 N arrangement as shown in Diagram). Rack one full turn to the left. Set lock on N/N and ss to 1 $\frac{1}{2}$ /1 $\frac{1}{2}$. Using MC, K 1 row. Set lock on

diagrams

DIAGRAM
(BACK AND FRONT)

• | • | • | • |
| • | • | • | • |

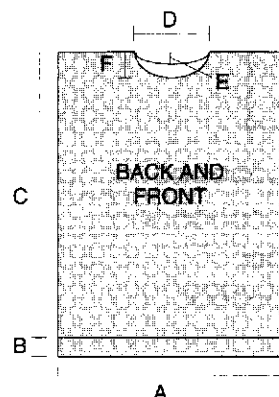
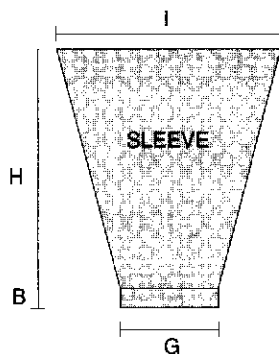
↑
Centre

DIAGRAM
(SLEEVES)

• | • | • |
| • | • | • |

↑
Centre

A = 50 [54.5] cm
B = 6.5 cm
C = 56.5 cm
D = 14 cm
E = 2.5 cm
F = 9 cm
G = 23 [25] cm
H = 41.5 [43] cm
I = 49.5 [52.5] cm



CELTIC KNOTS

6

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic 80 machines with Deco.

MATERIALS

Hush Knit Yarns Mayfair 2/30s used double. (Yarn Guide No.10.)

3 x 250 g cones in Green (MC).

Jandis 2/14s Brushed Bright Acrylic. (Yarn Guide No.7.)

Approx. 350 g in Pale Pink (C).

GARMENT WEIGHT

Finished garment in first size weighs 400 g.

The fibre content of Mayfair is 80% Acrylic, 20% Wool. Jandis 2/14s is 100% Bright Acrylic. For further information about these yarns, please write to Hartington Yarns at: J K Wools, 63-67 Silwell Street, Spondon, Derbyshire DE21 7FH. Tel: 0115-922 3654.

PATTERN INFORMATION

For a list of the abbreviations we use and our Yarn Guide, please look for Pattern Information in the Reference list on page 5.

MEASUREMENTS

To fit bust 92-97 [102-107] cm, 36-38 [40-42] in.

Actual size 98 [107] cm, 39 [42 $\frac{1}{2}$] in.

Length to shoulder 63 cm, 25 in.

Sleeve seam 48 [49.5] cm, 19 [19 $\frac{1}{2}$] in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

26 stitches on each bed and 92 rows to 10 cm, 4 in measured over the bird's-eye Fair Isle pattern. Set lock on BX<->/BX<- and Deco on setting 4. (stitch size setting approximately 4 $\frac{1}{4}$ /5 $\frac{1}{4}$).

For perfect results, please check your tension carefully.

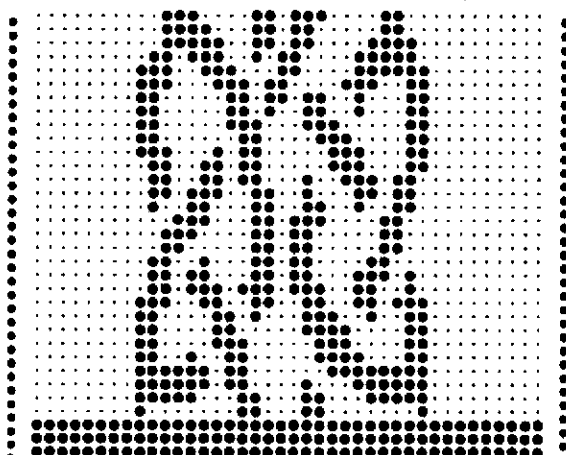
KNITTING NOTES

a) Before knitting prepare punchcard from the chart provided. Note that pattern as shown, may have to be repeated until the card is a suitable length for knitting.

b) The punchcard is based on an original idea by Kathleen Kinder, with whom the original copyright remains.

c) Remember to bring a pusher out of the blocking rail for every stitch increased.

PUNCHCARD CHART - Punch two and join



Andrea Levick

CX/CX and ss to 2 $\frac{1}{2}$ /2 $\frac{1}{2}$, K 2 rows. Rack one full turn to the right. Set RC at 000. Set lock on N/N and ss to 3 $\frac{1}{2}$ /3 $\frac{1}{2}$, K 39 rows. Push up empty in-between Ns on both beds to WP. Inc 1 st on back bed at left. Set lock on CX/CX and ss to 4/4, K 2 rows. Arrange pushers in rest position under every front bed N in WP and in 1 up and 1 down position under every back bed N in WP. Place card reader at centre of machine *. Set positioning pins as follows: 1 pin approx 5 places out from right edge of knitting, 1 pin at N 60 at right of centre "0" and 1 pin at N 60 at left of centre "0". ** Set RC trip cam at left of knitting. Insert card into holder and set to 0. Set lock on BX<->/BX<- and ss to 4 $\frac{3}{4}$ /5 $\frac{1}{4}$, K 4 rows. Program card with Deco by taking across 3 times and clip to lock. Set RC at 000. Set Deco on setting 4. Cont in stripes of 2 rows MC and 2 rows C **. K until RC shows 519. You should now be using MC, if not, K 2 more rows. Leave Deco at left and set pointer to "0". K 1 row. Cast off loosely.

SLEEVES

Handle down. Orange strippers. Set up 60 [66] Ns on each bed at centre of machine in WP. Work as for Back and Front from * to *. Set positioning pins as follows: 1 pin approx 5 places out from right edge of knitting, 1 pin at N 20 at right of centre "0" and 1 pin at N 20 at left of centre "0" (remember to move the outer pin to the right as you inc). Work as for Back and Front from ** to **. Shape sides by inc 1 st on each bed at each end on every 16th row until there are 94 [102] sts on front bed, then on every foll 6th row until there are 128 [136] sts on front bed. K until RC shows 379 [391]. You should now be using MC, if not, K 2 more rows. Leave Deco at left and set pointer to "0". K 1 row. Cast off loosely.

NECKBAND

Handle up. Orange strippers. Set up 130 Ns on each bed at centre of machine in WP. Arrange Ns for 1x1 rib. Put a

pusher in WP under every back bed N in WP. Handle down. Push up all in-between Ns on back bed to WP. Set lock on N/N and ss to 3/3. Using MC, K 1 row. Handle up. Set lock on BX/N and ss to 3 $\frac{1}{2}$ /3 $\frac{1}{2}$, K 37 rows. Handle down. Push up all in-between Ns on front bed to WP. Set lock on CX/CX and ss to 2 $\frac{1}{2}$ /2 $\frac{1}{2}$, K 2 rows. Set lock on N/N and ss to 3/3, K 1 row. Change to black strippers. Set lock on GX/N and ss to 6/6, K 6 rows. Pull loop of yarn down between the beds. Set lock on N/GX, K 6 rows. Using WY, rep last 12 rows and release from machine.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Draw a neckline shape on front and back using measurements given on diagram as a guide. Sew two rows of zig-zag stitch around neckline. Steam the piece to be cut out, right up to stitching but not over. Cut out surplus fabric to form neck curve. Join shoulder and neckband seams. Steam WY on neckband. Pin neckband into position just below zig-zag rows and, unravelling WY as required, backstitch through open loops of last row worked in MC

on front edge to right side and slip stitch remaining loops to wrong side, enclosing the cut edge. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams. Give final, light steam.

DUOMATIC UPDATE

FANCY EDGINGS

Last month's article covered the basic tubular cast-on and subsequent plain knitting, either full needle rib or stocking stitch. Now I want to suggest some variations to the cast-on which will give a more interesting edge to a piece of knitting.

Hazel Duignan

You may not like all of my variations but do try them out and note any which appeal to you. It is a good idea to have a notebook in which to write any edgings, fancy stitches and tips which you find, or learn from other knitters. Sometimes I forget to write things down in my book and then only half remember them months later. Sometimes I can find the original instructions but more often than not I have to painfully reconstruct from memory, using up precious knitting time and not always coming up with the right answer.

EDGING ONE

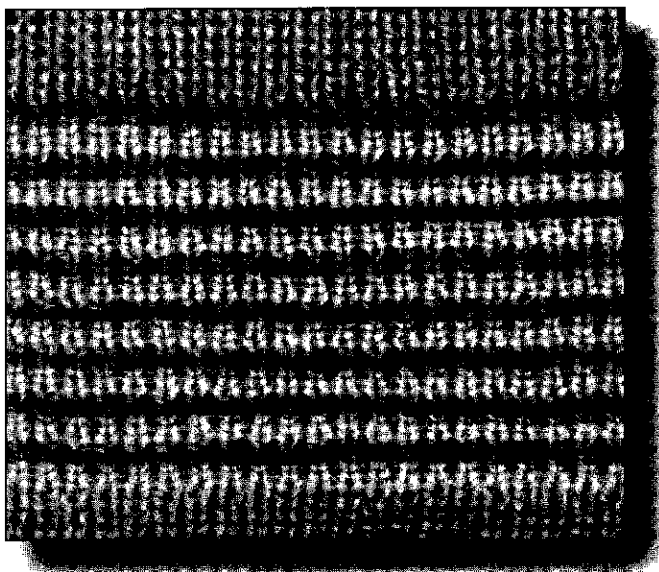
The first edging is one which I usually use to begin a full needle rib neckband. It can be

used elsewhere if you like. It is very easy to knit and looks best on a smooth, non-hairy yarn such as Bramwell's Artistic. Hairy yarns are not as good since the hairs tend to blur the little "holes" at the edge. I have given stitch sizes but adapt them for the yarn which you are using since they are meant only as a guide. I have given instructions for joining the band to the garment so, if you are trying this out, make sure that you have an odd piece of knitting to act as the garment.

All Machines

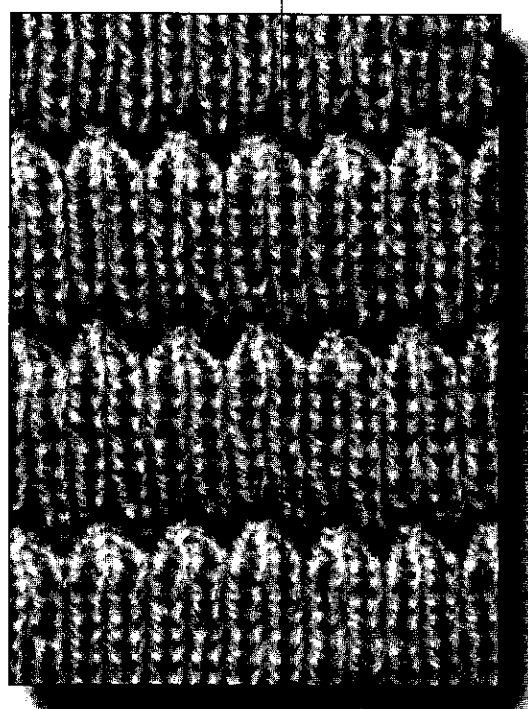
- Handle up. Orange strippers. Arrange needles for 1x1 rib.
- Set locks to N/N, stitch size $2\frac{1}{2}/2\frac{1}{2}$. Knit one row.

Sample 1



- Set locks to CX/CX, stitch size 3/3. Knit two rows.
- Handle down. Push up all in-between needles on the back bed.
- Set locks to N/N, stitch size $3\frac{1}{2}/3\frac{1}{2}$. Knit two rows.
- Push up all in-between needles on the front bed. Sample 2

Sample 2



- With locks still set to N/N, increase stitch size to $3\frac{3}{4}/4\frac{3}{4}$ and then knit four rows. Increase stitch size to 4/4. Knit 7 rows.
- Set locks to N/GX, stitch size $4\frac{1}{2}$. Knit one row. Change to black strippers and knit three more rows.
- Set locks to GX/N, stitch size $4\frac{1}{2}$. Knit four rows.

Lay garment on back bed of machine with right side facing the ceiling. Pull hooks of back bed needles just through the neck edge (if you have shaped by the cut and sew method, make sure that all the stitching is below the needle hooks – it will tuck down between the beds). Transfer the front bed stitches to the back bed needles so that you have a sandwich of back bed stitch, garment edge and front bed stitch on each needle. Put front bed needles to rest position.

Now pick up yarn between the beds and, by hand, knit off the needles across the back bed leaving a large loop of yarn on each needle. Break yarn, leaving a fairly long tail. Drop front bed. Carefully turn the garment over on to the front bed, exposing the large loops on the back bed needles. Using your latch tool and starting at the carriage edge of the work, latch off all the stitches across the bed. Pull the yarn tail through the last loop.

If you find latching off difficult,

then try the following method:- Put the back of the hook of the tool on to the needlebed in the centre of the first stitch, hold it there fairly firmly and with your other hand push the first needle up a little bit. The stitch will loosen and should be easy to pick up. Pick up the second stitch in the same way and pull the second stitch through the first. With a bit of practice, you will soon be latching off at speed.

This method of joining a band to an edge can be used with any band as long as you knit the little GX/N, N/GX flaps to cover the garment edge. You can use a CX/CX setting to knit the flaps but, if you are a beginner, use the separate flaps with the GX/N, N/GX settings as they are easier to cope with. If you are knitting a 1x1 band, then you will have to change to a full needle rib setting before knitting your flaps. Your pattern will usually tell you how and when.

EDGING TWO

This is a firm edging suitable for a jacket or for cuffs on a jacket.

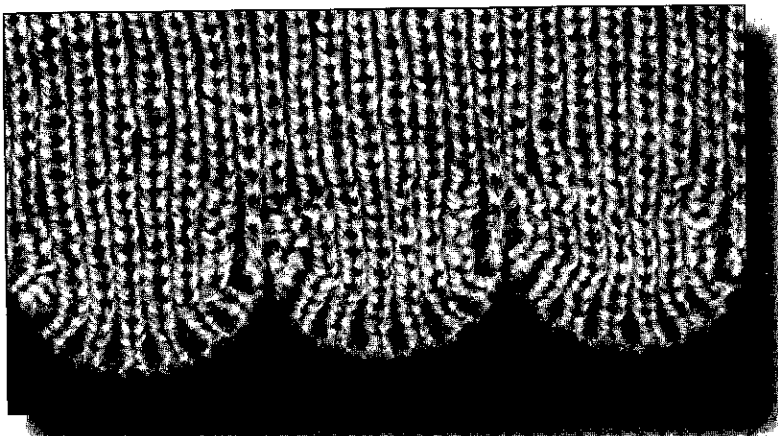
- Handle down. Orange strippers. Set needles for full needle rib.
- Set locks to N/N, stitch size $2\frac{1}{2}/2\frac{1}{2}$. Knit one row.
- Set locks to CX/CX, stitch size 3/3. Knit two rows.
- Set locks to N/N, stitch size 4/4. Knit three rows (or you can knit more if you wish – on my sample I used five rows).
- Set locks to GX/N, stitch

- Set locks to N/N, stitch size 4/4. Knit two rows *.
- Repeat from * to * for required depth of hem. Sample 1 shows eight repeats of this pattern.

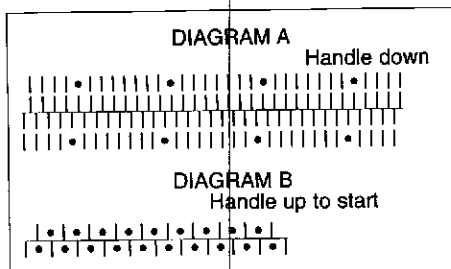
You can vary the number of rows knitted at each setting. E6000 knitters can use Pattern 251 to knit a similar pattern automatically, but the pintuck pattern will show on the reverse of the fabric instead of the side facing you.

It doesn't work in the same way on the Japanese machines. (See Sample 3.)

- Handle down. Orange strippers. Set up needles as for full needle rib.
- Set locks to N/N, stitch size 2¹/₂/2¹/₂. Knit one row.
- Set locks to CX/CX, stitch size 3/3. Knit two rows.
- Set locks to N/N,



Sample 3



EDGING THREE

- Cast on for full needle rib as in Edging Two then:-

- ** Set locks to CX/CX, stitch size 4 $\frac{1}{2}$ /4 $\frac{1}{2}$. Knit eight rows.
- Set locks to N/N, stitch size 4 $\frac{1}{2}$ /4 $\frac{1}{2}$. Knit two rows **.
- Repeat from ** to ** for depth required. You can vary the number of rows knitted at each setting. I have knitted a whole garment in two rows CX/CX, two rows N/N which gave a very firm fabric.

EDGING FOUR

This again is similar to Edging Two in that it gives a firm edge to a fabric. I must warn you, however, that it is time consuming so, if you hate "wasting" time on hand transfers, skip this one.

- Handle down. Orange strippers. Set needles for full needle rib and cast on, then:
- Set locks to N/N, stitch size $4\frac{1}{2}/4\frac{1}{2}$. Knit eight rows.
- *** Set locks to GX/N, stitch size $4\frac{1}{2}/4\frac{1}{2}$. Knit two rows. Transfer alternate front bed stitches to the adjacent needle and, with all front bed needles in working position, knit two more rows.
- Set locks to N/N. Knit eight rows ***.
- Repeat from *** to *** as often as required. You can knit more or fewer than eight rows between repeats if you wish. Sample 2 shows three repeats of the pattern.

EDGING FIVE

This edging is the one which instantly says "Passap/Pfaff".

Knit ten rows. Put pushers back to rest position.

- Set locks to N/N, stitch size $4\frac{1}{2}/4\frac{1}{2}$. Continue knitting. Again it is possible to alter the number of pattern rows knitted. This pattern is the one used for Passap flowers. It looks nice if you cast on with contrast (perhaps Lurex?) yarn then knit the ten pattern rows with main yarn.

Transfer all stitches to the front bed. Change to black strippers. Knit four rows at stitch size 5½. Thread tail of yarn through the stitches and pull up so that the knitting forms a little circle. Sew short ends together. You can, of course, vary the width of the scallops by leaving more or fewer pushers in work between the single out-of-work pushers.

EDGING SIX

Perhaps sometimes you will need to knit a 1x1 or 2x1 welt which does not pull in too much. If so, try casting on for your particular stitch set up, then:

- Knit two rows CX/CX, two rows N/N for depth required. The CX rows will leave little "bars" of yarn between the rib stitches and the rib will not pull in but it will not be very elastic.

EDGING SEVEN

If you are lucky enough to have the Passap/Pfaff International Pattern Book No. 55, then you will have seen the lovely edging on cardigan pattern No. 5517. If not, then here are the instruc-

tions for it (shown in Sample 4):

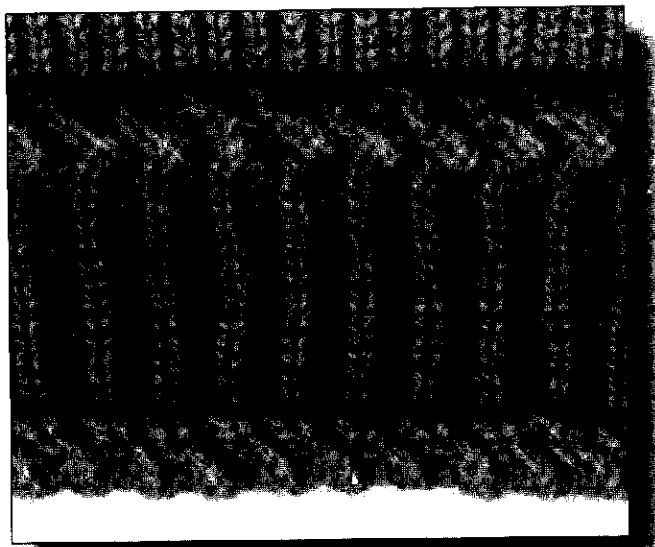
- Handle up. Orange Strippers. Arrange needles for 1x1 rib as in Diagram B.
- Set locks to N/N, Stitch size $2\frac{1}{2}/2\frac{1}{2}$. Knit one row.
- Set locks to CX/CX, stitch size 3/3. Knit two rows.
- Set locks to N/N, stitch size 4/4. Knit one row.
- **** Turn racking handle one and a half turns to the left.
- Set locks to AX/N, stitch size $4\frac{1}{4}/4\frac{1}{4}$. Knit four rows.
- Turn racking handle one full turn to the right.
- With locks still set to AX/N, stitch size $4\frac{1}{4}/4\frac{1}{4}$, knit one row.
- Turn racking handle a half turn to the right ****.
- Set locks to N/N, stitch size $4\frac{1}{4}/4\frac{1}{4}$. Knit 14 rows.
- Repeat from **** to **** once.
- Set locks to N/N, stitch size $4\frac{1}{4}/4\frac{1}{4}$. Knit one row.
- Transfer back bed stitches to empty needles on the front bed. Change to black strippers.
- Set locks to GX/N, stitch size $5\frac{1}{2}$. Continue knitting.

The original pattern did not give instructions to knit the N/N row after the pattern repeat but knitting this one row makes transferring the stitches infinitely easier. The number of rows between the tuck pattern does not have to be 14 – it can be varied. Also, you could – if you wished – make a third band of tuck stitch to double the depth of the welt.

I hope that you enjoy trying these edgings. There are lots more which I have not mentioned, but I have come to the end of my allotted space this month. I have not used any electronics for these edgings as none are necessary, but all the patterns are suitable for Duomatic 5 and 80 and also for the E6000. If you have a Duomatic 5, reduce your stitch size by about half a number. I used Bramwell's Duomagic for all my samples, so you may have to adjust the stitch sizes given if you are using another yarn.

More for Passap/Pfaff next month.

Sample 4



Picture parade

by Jo Newton

SIGNS OF THE ZODIAC - Taurus The Bull

Taurus is traditionally an earth sign of courage and strength and the sigil or sign associated with it, which I have used to make the 24 stitch decorative border and which - of course - can be used with the electronic pictures as well, represents the full and crescent moons, while also giving a good impression of a bull's head.

I have continued to design a large picture for the more recent electronic machines and those with disk drives or computers, plus 60 and 24 stitch motifs, all of which are compatible with each other and make it possible to design dramatic jumpers whatever your machine.

As always, I have paid attention to the length of the float threads but those using the largest picture will find that there are very long ones on row 17 and again on row 27.

Study of the graph will reveal that it would be impossible to break these up without spoiling the clarity of the design. My suggestion is to ignore them as they happen and then, when you are darning in the other ends, to cut them in the middle and darn them in neatly at the back. The few other floats that may seem longer than desired can be hung on to a needle on the next row so that it knits in as you go along.

The 24 stitch bull motif can be used as a single motif, or as a repeating band, beginning and ending with the sigil motif pattern and using or omitting the dates and wording according to taste and the size of the jumper being knitted.

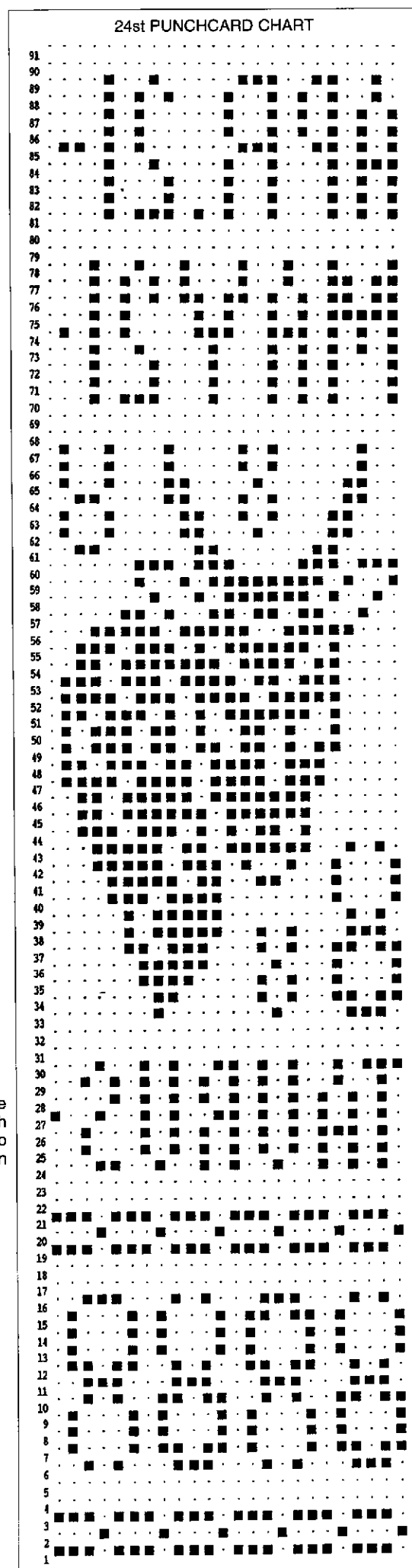
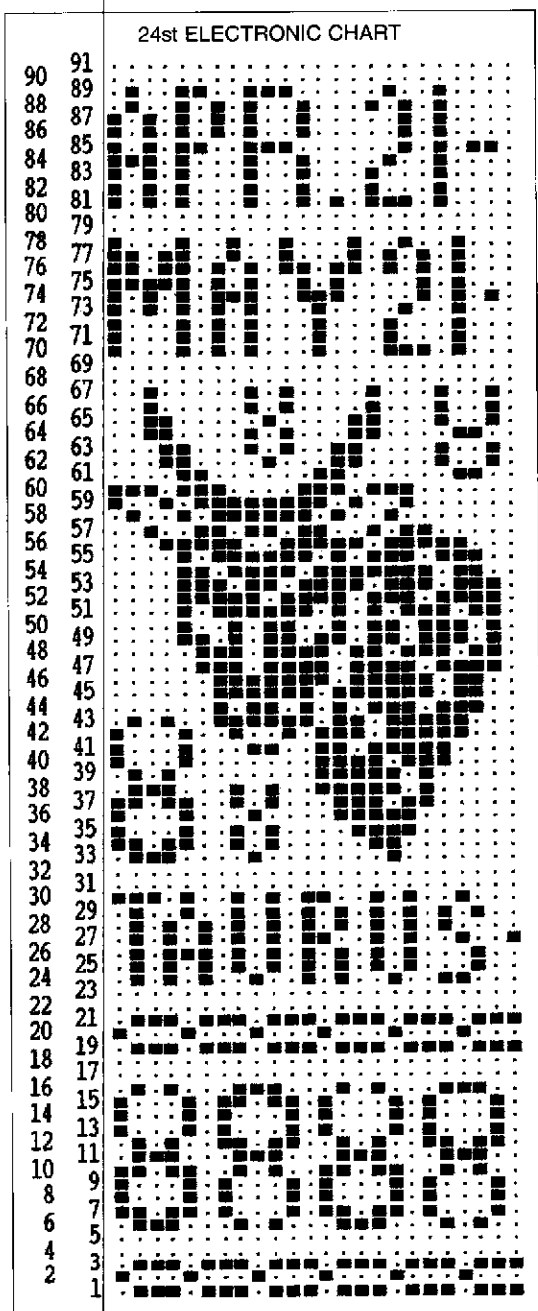
As Taurus is a strong earth sign, I have used bold and positive colours for two of the swatches - terracotta and vivid scarlet - and it seems quite natural to have either black or white (cream) bulls. The dark green of Forsell's lovely Rutland Tweed wool however, makes a suitably rugged and earthy background for a masculine garment.

TAURUS ON DISK

As I said last month, I shall be happy to add this month's designs to any disk bought from me, at no extra charge. Don't forget that there are now disks for Brother and DesignaKnit of the last series of Picture Parade featured in *Modern Machine Knitting* and for all my booklets, price £4.95 + 25p p&p. Please feel free to telephone me if you have any queries.

Jo Newton
Barrowby Old Hall
Grantham
Lincolnshire NG32 1BX
Tel: 01476 563111
Fax: 01476 568539





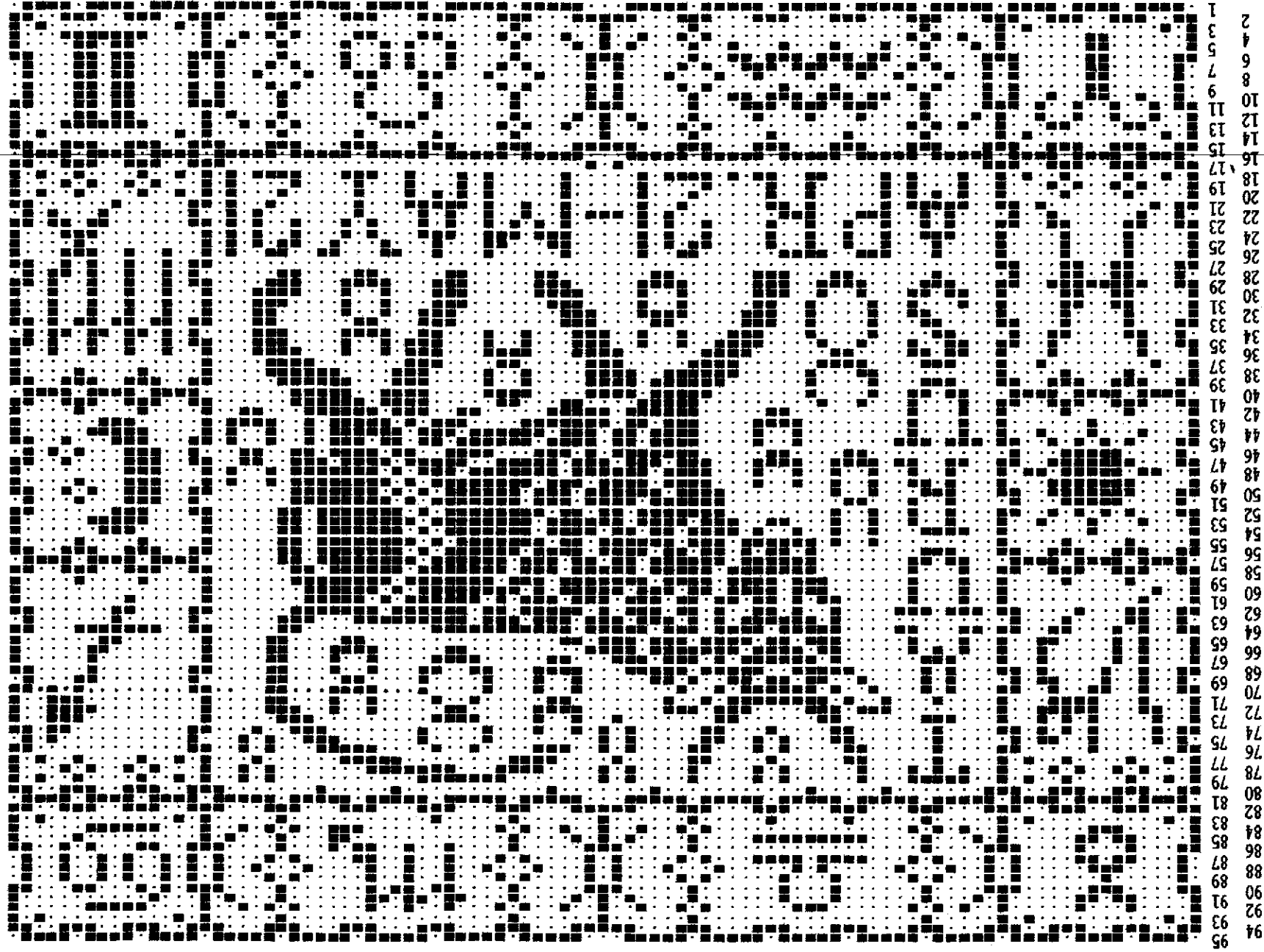
60 STITCH PATTERN
Forsell Rutland Tweed
 1010 Catmose (Rust)
Forsell Shamal
 502 Llama (Cream)

ELECTRONIC MACHINES

Remember to use the
 Pattern Variation Switch
 on your machine to
 reverse the pattern on
 your knitting, if required.

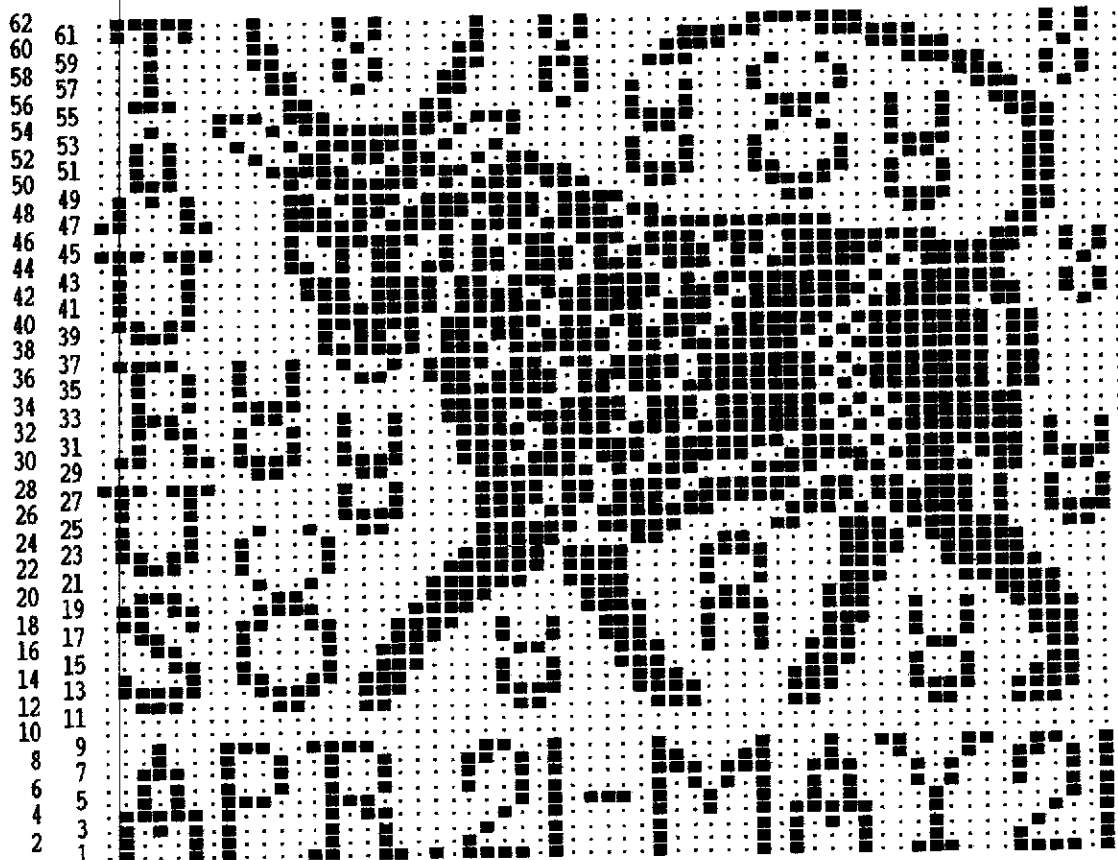
93 STITCH PATTERN
Forsell Rutland Tweed
 1011 Belton (Dark Green)
Forsell Shamal
 502 Llama (Cream)

24 STITCH PATTERN
Forsell Shamal
 527 Hollyberry (Red)
 & 520 Black



ELECTRONIC MACHINES

Remember to use the Pattern Variation Switch on your machine to reverse the pattern on your knitting, if required.



JO NEWTON

KNITTING DESIGNER

Barrowby Old Hall, Grantham
Lincolnshire NG32 1BX

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The book is £3.25 + 35p p&p and there are also disks to go with it for Brother and DesignaKnit for £4.95 + 25p p&p. Brother Disk users will find the number each design has on the Disk helpfully displayed in the book.



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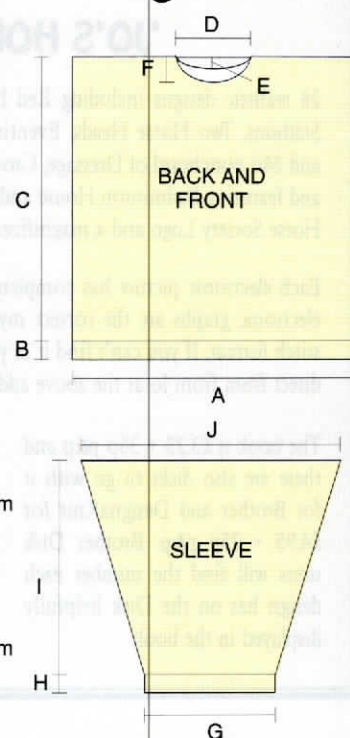
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diagrams



A = 34 [36.5, 39, 41.5, 44] cm
 B = 7 cm
 C = 33.5 [37, 41, 45, 49] cm
 D = 12 [12, 13, 13, 14] cm
 E = 2 cm
 F = 6 cm
 G = 20 [21.5, 21.5, 23, 23] cm
 H = 5 cm
 I = 26.5 [30, 34, 38, 42] cm
 J = 36.5 [38, 38, 40, 40] cm

Designed by

DUOMATIC FAIR ISLE

7

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic 80 machines with Deco.

MATERIAL

Approximately 3-ply, Acrylic. (Yarn Guide No.8.)

1 cone in Blue (MC).

1 cone in White (C).

GARMENT WEIGHT

Finished garment in fourth size weighs 250 g.

PATTERN INFORMATION

For a list of the abbreviations we use and our Yarn Guide, please look for Pattern Information in the Reference list on page 5.

MEASUREMENTS

To fit chest 56 [61, 66, 71, 76] cm, 22 [24, 26, 28, 30] in.

Actual size 66 [71, 76, 81, 86] cm, 26 [28, 30, 32, 34] in.

Length to shoulder 40.5 [44, 48, 52, 56] cm, 16 [17½, 19, 20½, 22] in.

Sleeve seam 31.5 [35, 39, 43, 47] cm, 12½ [14, 15½, 17, 18½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

24 stitches on each bed and 65 rows to 10 cm, 4 in measured over Fair Isle pattern. Set lock on N/BX← and Deco on setting 4. (stitch size setting approximately 5/5).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) Before knitting prepare punchcard from the chart provided. Note that pattern as shown, may have to be repeated until the card is a suitable length for knitting.

b) Remember to bring a pusher out of the blocking rail for every stitch increased.

c) Two ends of MC are used together for rib and one end of each colour for Fair Isle.

bed. K 14 [18, 22, 10, 14] rows. RC shows 174 [198, 222, 250, 274]. Cast off loosely.

NECKBAND

Handle up. Orange strippers. Set up 126 [126, 130, 130, 134] Ns on each bed at centre of machine in WP. Arrange Ns for 1x1 rib. Set lock on N/N and ss to 2½/2½. Using two ends of MC, K 1 row. Set lock on CX/CX and ss to 3/3, K 2 rows. Set RC at 000. Set lock on N/N and ss to 4½/4½, K 28 rows. Transfer sts to back bed. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully follow-

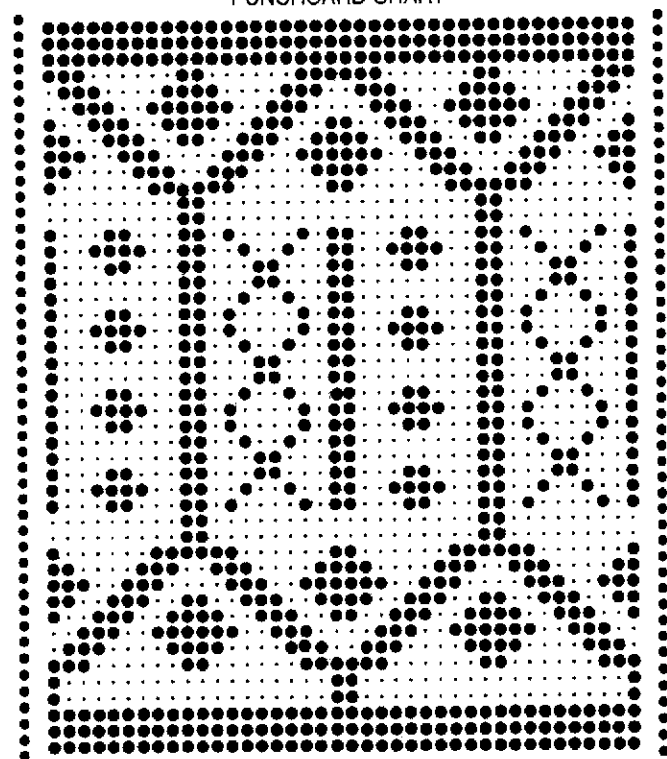
Fran Francis

ing spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Draw a neckline shape on front and back using measurements given on diagram as a guide. Sew two rows of zig-zag stitch around neckline. Steam the piece to be cut out, right up to stitching but not over. Cut out surplus fabric to form neck curve. Join shoulder and neckband seams. Steam WY on neckband. Pin neckband into position just below zig-zag rows and, unravelling WY as required, backstitch through open loops of last row worked in MC. Fold in half and catch down on the inside, enclosing the cut edge. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seam. Give final, light steam.

PUNCHCARD CHART

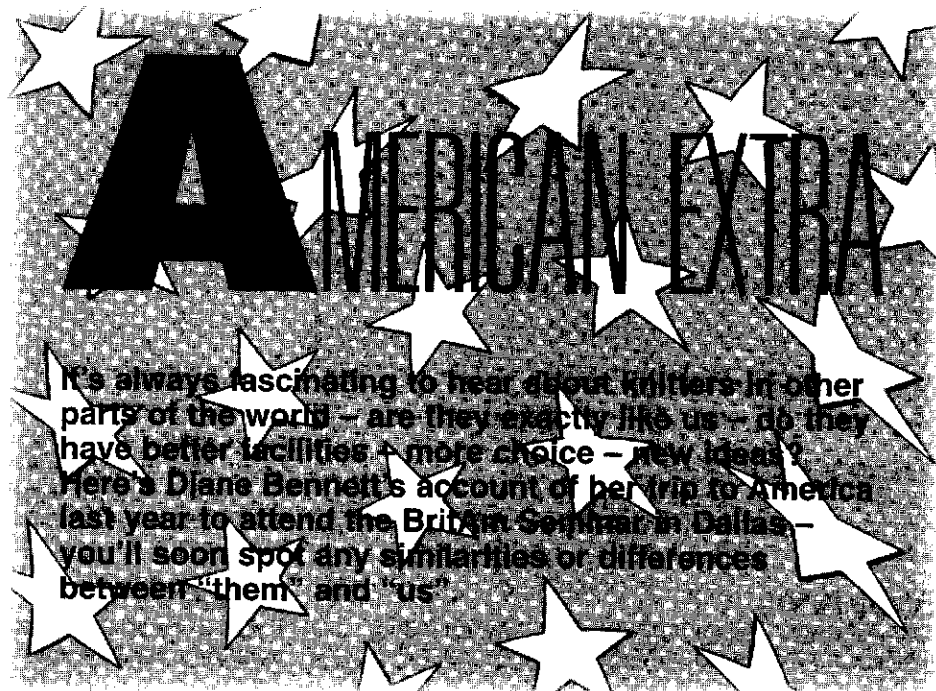


BACK AND FRONT ALIKE

Handle up. Orange strippers. Set up 82 [88, 94, 100, 106] Ns on each bed at centre of machine in WP. Arrange Ns for 1x1 rib. Set lock on N/N and ss to 2½/2½. Using two ends of MC, K 1 row. Set lock on CX/CX and ss to 3/3, K 2 rows. Set RC at 000. Set lock on N/N and ss to 4½/4½, K 32 rows. Handle down. Push up empty in-between Ns on both beds to WP. Set lock on CX/CX and ss to 2½/2½, K 2 rows. Set lock on N/N and ss to 3/3, K 1 row. Arrange pushers under every front bed N in WP. Insert card into card holder and set to 0. Program card with Deco and clip Deco to lock. Set RC at 000. Set lock on N/BX←, Deco on setting 4 and ss to 5/5. Using one end of each colour, cont in stripes of 2 rows MC and 2 rows C. K until RC shows 218 [242, 268, 294, 320] and then cast off loosely.

SLEEVES

Handle up. Orange strippers. Set up 48 [52, 52, 56, 56] Ns on each bed at centre of machine in WP. Arrange Ns for 1x1 rib. Set lock on N/N and ss to 2½/2½. Using two ends of MC, K 1 row. Set lock on CX/CX and ss to 3/3, K 2 rows. Set RC at 000. Set lock on N/N and ss to 4½/4½, K 22 rows. Handle down. Push up empty in-between Ns on both beds to WP. Set lock on CX/CX and ss to 2½/2½, K 2 rows. Set lock on N/N and ss to 3/3, K 1 row. Arrange pushers under every front bed N in WP. Insert card into card holder and set to 0. Program card with Deco and clip Deco to lock. Set RC at 000. Set lock on N/BX←, Deco on setting 4 and ss to 5/5. Using one end of each colour, cont in stripes of 2 rows MC and 2 rows C. Shape sides by inc 1 st on each bed at each end on every 8th [9th, 10th, 12th, 13th] row until there are 88 [92, 92, 96, 96] sts on each



It's always fascinating to hear about knitters in other parts of the world - are they exactly like us - do they have better facilities + more choice - new ideas? Here's Diane Bennett's account of her trip to America last year to attend the BritAm Seminar in Dallas - you'll soon spot any similarities or differences between "them" and "us"

When I discovered that my fiftieth birthday would be during my trip to North America, I decided that I would not tell anyone. As you will see, it really did not work out like that!

It all started on August Bank holiday weekend, when I had my birthday party. This was not going to happen, but we decided that it was a pity to miss out on the opportunity to invite friends that we rarely see. Much of the talk was about my forthcoming trip to North America. I often wonder what my "normal" (non-knitting) friends think about my constant comings and goings

and it clearly seems even more amazing to acquaintances, for example my husband's colleagues! They are supposed to be the ones who travel round the world, not "her indoors" who seems to be generally expected to be there when needed.

Ten days later, we left home at 6.00 am to travel to Birmingham airport for my flight to Dallas for the third BritAm seminar organised by Bramwell USA. I had been very fortunate to be able to lecture at the first two of these seminars, in Denver and Atlanta, and now, four years after the last one, I was look-

ing forward to meeting old friends and making new ones.

Some 18 hours later, I arrived at Dallas-Fort Worth airport and was greeted with the words, "You look beat"! I was met by Scott Renno, a "CompuServe" friend with whom I had corresponded for over a year but who I had never met. I had first seen his name when he wrote a very complimentary review of "DesignaKnit Link", my newsletter for DKnit owners and over the months we had "talked" on many occasions, but now we could actually meet. Scott is a designer and lecturer, specialising particularly in double jacquard, whose name is well known in the USA and I look forward to the day when he is able to come to the UK, when I will make sure that I meet him at the airport with the same words!

We then drove the half mile or so to the Hyatt-Regency hotel where the seminar was to be held. Some might think that a hotel in the middle of the largest airport in the world is an unlikely venue for a knitting seminar, but it was excellent. The staff were friendly and helpful and the seminar ran very smoothly - particularly when compared with four years previously in Atlanta.

It is difficult for knitters in the UK to understand the scale of this, the largest machine knitting seminar in the USA - in

fact, probably in the world. The exhibition hall included more than 50 booths, but the main feature is the seminar itself. The book listing the biographies of the 65 lecturers (yes, 65!) and the classes that they were offering, was 23 pages long. It must have been an incredibly difficult task to choose 13 classes from those on offer, which ranged from pattern drafting, through double bed knitting, to using a computer for knitwear design.

The knitters started to arrive on Wednesday and by Friday morning, when the seminar officially started, there were about a thousand from all the States of the Union, Canada and even the UK. I was delighted to meet many from previous seminars and others that I had met "on-line". I am a member of the CompuServe Fibercrafts forum, where I had "met" Scott and other knitters and it was a great delight to meet many of my CISTers at BritAm. The welcome from all of them and the other knitters was amazing.

At the end of Friday afternoon, I was reminded of this birthday again when I was presented with a small plastic box of coins and a flag. What was that for? Well, in the box were 50 "pennies" (one cent pieces) and the flag has 50 stars, one for each State of the Union. These were given to me by Lona Wilson, one of the staff of the Fibercrafts forum who is always incredibly helpful if we have a problem, on behalf of my CISTers.

As always when knitters get together and enjoy themselves, the seminar seemed to fly by. On Friday evening we went to a real Texas barbecue - yes, all 1,000 of us. On Saturday there were the fashion shows, including lunch for, yes, 1,000. They do things on a grand scale in Texas! Saturday and Sunday were "firsts" for me - my classes started at 7.00 am on both days! I was convinced that there would be very few who would wish to come, but on Sunday morning, at 7.00 am, there were about 80 in my class. Amazing!

Sunday evening arrived and it was time for farewells. For dinner, I met up with Helen Griffiths (a new friend who is English and now lives in



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Internet: 100046.1167@compuserve.com



California) and her American husband Cliff. The party grew and we needed a table for about 20! When it was time for the desserts, out came a birthday cake for me, complete with candle. Well, there wasn't room for 50, was there?

I left on Monday with very mixed feelings. I was looking forward to the rest of my trip but at the same time was very sorry to say goodbye to all my friends. However, off I flew to Virginia and later on to Toronto. This was a new experience for me, because on previous trips I had always stayed in hotels, but this time I was able to stay with knitters in their homes in the US and Canada. When I had talked about my trip at my party, those who were non-knitters were mystified that I could be invited to stay by "total strangers". It is very difficult to explain that all knitters are friends - there are just some that I have not yet met!

Teaching was combined with sightseeing in Washington and Ontario. There was so much of interest, but I think the highlights were the White House, where I was conducted by a member of the knitting club past a huge queue up to the entrance and Niagara Falls. Eileen Turner of Doodles, who distributes DesignaKnit Link in America and I, went on the *Maid of the Mist* right up to the base of the falls, at the same time exhilarating and terrifying.

All too soon this wonderful trip was over - but the next BritAm seminar will be at the Hyatt-Regency in Dallas in September 1998. For anyone from the UK wishing to attend,

details will be available early next year from Bramwell UK.

CUT AND SEW

The professional focus for Manon Salois was significantly changed recently. Tremendous demands for Manon Salois to travel across North America to promote her Cut & Sew techniques and the normal operation of her Ottawa studio were in great conflict. So after eight years, Manon decided to temporarily close the Ottawa studio and to travel while her youthful exuberance allows.

The response wherever Manon visits has been overwhelming. In some cases, disappointed knitters, who found no room left at her presentation, learned to prepare early and reserve a seat for any following appearance by Manon. Experienced or novice, machine knitters love her skills, her enthusiasm, her extensive knowledge of knitting and sewing and an exquisite flair for design.

Perhaps you have access to the internet and may already know about her success since she is often the subject of discussion. Here are some of the comments:

"I think I began to think more like a designer after I saw Manon. In fact, I ran home and sketched out an idea for myself combining knitted fabric and leather. I don't think I have ever dreamed up a design before. She got me thinking . . . and I also learned that the more I made things that didn't look like every other thing on the market, the more classy the look I could achieve." Susan.

"Our Club had her down for the weekend. I just can't rave enough. Can't wait to have her back. She is a great teacher and has such a wealth of info to pass on to us. Her designs are wonderful and the finished work is perfect!" Sandy.

"Her techniques give a new facet to machine knitting. Even if you didn't apply all of what she teaches and only used one or two ideas, I think you could significantly improve the way your finished garments look and fit . . . this seminar was full of little tips, how-to's and little touches to help elevate your work up to the "spectacular" level. I was left amazed and anxious to begin knitting some of her examples." Joni.

Manon attributes her success to many wonderful people surrounding her who continue to encourage and help her in her new ventures. Her book and video release on the *"Haute Couture of Cut & Sew Technique"* have been the main source for opening new doors. She has new plans in store for the future but all are within the parameters of machine knitting.

The opportunity to travel to Europe has not arisen yet, but it is part of those future plans. If your Club or Guild is interested to have Manon share her techniques with your group, you should get in touch with her through e-mail at manon@salois.com, or by mail at:-



Manon Salois, Canadian Knitwear Designer

Creation Manon Salois Inc.,
PO Box 41084
Ottawa
Ontario K1G 5K9
Canada

If you have access to the internet, look at <http://www.salois.com> where Manon has her web site.

MAGIC CABLES

Ricki Mundstock's Magic Cable sweater patterns are the easiest way you will ever find to knit a cabled sweater without transferring a single stitch!

The secret of Ricki's method is that by simply picking up stitches from a group of tucks and hanging them on to designated needles, you get the look of a cable, tuck or braid in less than half the time with none of the frustration. These patterns are extremely easy

NEW VIDEO BOOK

Haute Couture

OF THE CUT & SEW TECHNIQUE USING KNIT FABRIC

Learn Manon's secrets through seven stages of development using the Cut & Sew technique! Discovering the design potential of this unique technique, you'll create a variety of Haute Couture. The new video contains many fantastic ideas for sophisticated designs, each created in one. With 120 full illustrated pages, the book makes a great companion volume to the video, but it is a valuable resource for Haute Couture technique. Great value for the money!

Creation Manon Salois Inc.
PO Box 41084 Ottawa, ON K1G 5K9 Canada
* Prices are \$12.98 for the book and \$25.98 for the video. Add \$5.00 for P&H.
The video is available in French and English on Magnavision.

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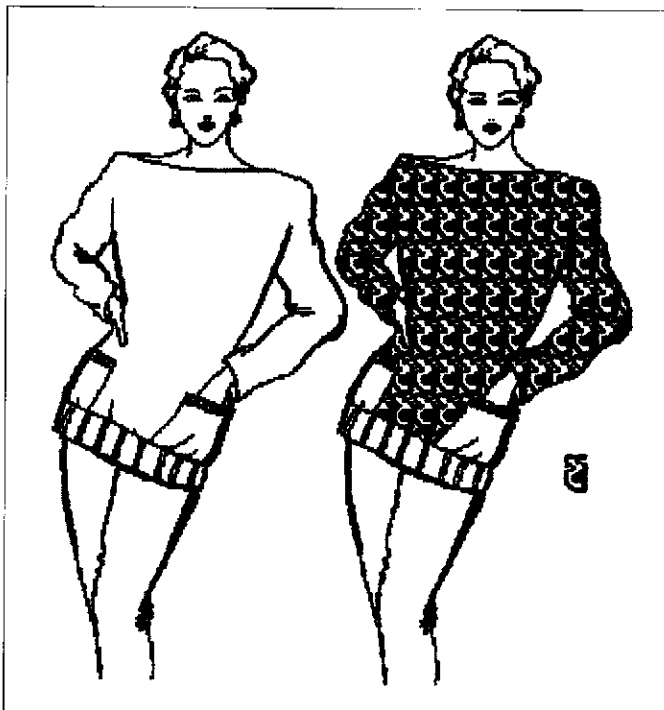
to follow and the finished product is classic. It's easy to finish one of Ricki's sweaters in a day.

For all standard gauge machines there are pre-

punched punchcards or pre-programmed disks available. For those working with DesignaKnit, DAK disks are also available and there are punchcards for chunky and Passap machines.

See Ricki Mundstock's advertisement in this American Extra for stockists of her patterns and disks in the UK and other countries.

you simply follow the row counts or the length knitted to determine where to shape, the technique then used will be up to you, although the manual guides you through some options.



Left: Pose available on the art disk

Right: Sweater filled in with a small pattern

DESIGN AIDS

Susan Lazear is a designer with her own company in California, Cochenille Design Studio, which is best known for computer software, "how to" books and design aids. She is a regular visitor to the UK as a lecturer so many readers will be familiar with her work.

Cochenille have a design program called Stitch Painter, which will allow users to produce designs for knitted fabric or other crafts, on a grid. It is available in Windows, Macintosh and Amiga formats. A later program - Garment Styler - is a design aid for the garment itself.

Garment Styler will create the garment silhouette, provide a visual image of how it will look on the body and a summary output of where the shaping takes place. When knitting,

New styles for Garment Styler are continually becoming available and users can order new disks to update their program. There are also "Cheat Sheets" and "How To" technique hints for Stitch Painter.

A quarterly newsletter, The Cochenille Compendium, has contributors from around the world and offers a broad view of how your software can work for you and others. A diskette of sample designs discussed in the issue will be included as an option to subscribers. It will contain Stitch Painter, Garment Styler, PCX, CUT and PICT files of line art drawings, designs, colour palettes and other files of interest.

See the Cochenille advertisement in this American Extra for further information and UK stockist.

NEW! Patterns By Ricki Mundstock

MORE SUMMER TOPS

"More Summer Tops" features a tuck lace top, slip stitch striped top, a waffle tuck tunic and a simple top trimmed with easy knit flowers and buttons. Each one is unique and easy to knit. All 4 tops have semi set-in sleeves and feature new neckline and sleeve trims. They can be knit on any standard machine. Pattern - \$12.00 Disk - \$6.00 Punchcards - \$4.50



Pocket Full O' Posies

Pocket Full O' Posies

This pattern features the "Picket Fences" cardigan, the "Pocket O' Posies Tunic" and the "Picnic Plaid" Top or Tunic. Each sweater is embellished with knit flowers, leaves and even a lace doily. They are fun to wear and easy to knit. For all standard machines.

Pattern - \$12.00 Disk - \$6.00 Set of Punchcards - \$8.00

MORE SUMMER TOPS



NEW! Windows Program For "Slacks That Fit"

The new Windows program designed by Tioga Software, Inc., is a supplement to the "Slacks That Fit" pattern. You simply enter your measurements and swatch information and the program calculate your custom sized slacks. Print out your custom knitting directions and save your information to use again & again. Even if you already have the "Slacks That Fit" pattern, you'll love this time saving program.

For IBM compatible computers with Windows 3.x and Windows 95 Windows Supplement Program - \$20.00



SLACKS THAT FIT

Magic Cable Patterns Are Available From:

F W Bramwell & Co Ltd., Unit 8b, Simonstone Business Park,
Blackburn Road, Simonstone, Burnley BB12 7NQ. 01282 779811
Fax 01282 779860
Ewe-nique, Aberdeen, Scotland 01224 583539
Symaskineimporten, Aalborg, Denmark 45-9813-6585
Reynolds Bros., Sydney, Australia 02-9567-5020
Knitting Machine Centre, Victoria Park, W. Australia 09-362-1044
Val Payne, 21 Watson St., Green Island 9006, Dunedin, New Zealand
Knitmates, PO Box 109, Crawley, W. Sussex 01293 427304

Diane Bennett, 9 Huntley Grove, Nailsea, Bristol 01275 810067
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(1996 & 1997 issues at cover price)

We still have copies of some back issues of Machine Knitting Monthly and Modern Machine Knitting. Those available are listed below and except for issues of the current year, they all cost 75p per copy, plus postage. Copies of 1996 issues are available at the usual cover price, plus postage. We regret that issues not included are now sold out.

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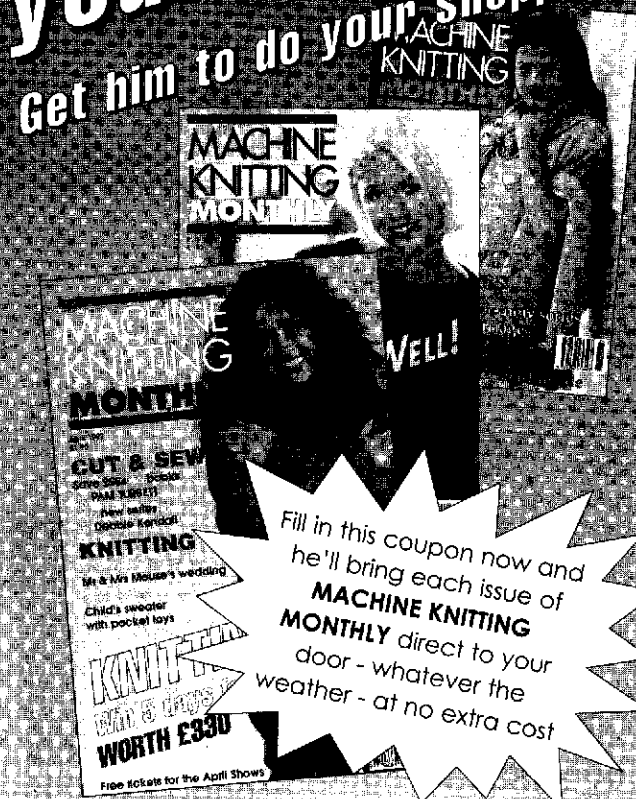
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Letters, hints & tips

edited by John Blakeman

Whether you have a knitting problem or a brilliant solution which may help others, write to John about it. The address is on page 5 and he looks forward to hearing from you.

Dear John,

I have recently tried to draw my own patterns with some success, using my Knit Leader, which I bought some time ago. I decided it was about time I used it. Having taken my seven year old grandson's measurements and keeping the pattern simple with a drop shoulder style and a round neck, he was asked to pick the yarn and chose a plain jumper. The yarn was a light green 4-ply.

I knitted the tension square as per the instruction book and left it overnight to stand. I knitted the jumper the next day. I found the Knit Leader very easy to follow and the jumper was knitted in no time.

Having sewn the jumper together and put the neckband on, I felt very proud of myself but when my grandson tried on the jumper, the neck opening was a little tight and he had trouble in getting it over his head. Where did I go wrong and have you any advice?

Mrs J T Sands,
Lincoln

Dear Mrs Sands,
May I thank you for your letter. I do hope this little hiccup has not put you off the Knit Leader, having gone through all that hard work!

Your problem is that when we take into account neck openings, we also have to consider age! You said that your grandson is seven. At that age he has an almost adult-sized head on his shoulders! This means it will have an average circumference of 22 inches or 56 centimetres. Children's heads are much

larger in relation to their bodies than those of adults.

When we draw our own patterns for any charting device we need a template that suits. Much depends on individual preference. I like my neck styling a little low, so when I wear a shirt, the collar will lie over the top.

For your grandson I suggest a neck measurement of eight inches across the back of the jumper and a three and a half inch or nine centimetre drop for the front. This should fit anyone, from your grandson to an adult.

Another tip to give some elasticity in the neckline is to cast off behind the gate pegs. Neck openings can often be a problem with children's garment patterns. Awareness is everything!

Regards, John

Dear John,

I started to knit Fisherman's rib on my machine the other day and came across some difficulties with the increasing. I increased at both ends of the knitting at the same time, by bringing out the needles to the hold position. On knitting the next next couple of rows I found I had lost the stitch at one end of the knitting. This was happening quite frequently.

My machine was set to tuck one way only on the top bed and to tuck the opposite way on the ribber. I decided to catch the dropped stitches from the row below. Surely I do not have to do this quite so frequently. If the needle setting is correct, the machine should knit the stitches without dropping them.

Designed by

LITTLE CAR

8

Ruth Cox

CAR BODY

Push 89 Ns to WP. Counting from one edge, leave first N in WP, push next 3 Ns to NWP. Rep across Ns, leaving last N in WP. Using A, K 1 row to cast on. Hang on cast-on comb or use a nylon cord to secure loops, then push centre N from each group of 3 in NWP back to WP. K 2 rows. Push rem empty Ns from NWP back to WP. Set RC at 000. K 21 rows.

SEAT

Set carriage to hold. Push 30 Ns at opposite end to carriage to HP, K 1 row. Push 30 Ns at opposite end to carriage to HP. Cont on rem 29 sts. Using B, K 9 rows. Make a hem by placing loops of first row worked in B on to corresponding Ns. Set RC at 000. K 60 rows. Push Ns from HP to UWP. Set RC at 000. Using A, K 20 rows. Dec 1 st at each end on next and every foll alt row until 65 sts rem. K 1 row. RC shows 44. Using C, K 2 rows. Using D, K 2 rows. Transfer alt sts. Using MT-2, K 4 rows. Latch off.

WHEELS (KNIT 5)

Push 31 Ns to WP. Push 2nd and every foll alt N back to NWP. Using MT and D, K 1 row to cast on. Hang on cast-on comb or use a nylon cord to secure loops, then push empty Ns back to WP. Set RC at 000. K 15 rows. Transfer alt sts. Using C, K 2 rows. Thread off. Pull up yarn, secure and join seam. Stuff wheels. Pull up cast on yarn and secure.

MUDGUARDS (KNIT 4)

Push 21 Ns to WP. Push 2nd and every foll alt N back to NWP. Using E, K 1 row to cast on. Hang on cast-on comb or use a nylon cord to secure loops, then push empty Ns back to WP. Set RC at 000. K 4 rows. Dec 1 st at each end on next and every foll 5th row until 7 sts rem. RC shows 35.

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

4-ply yarn. (Yarn Guide No.11.)

Oddments in Blue (A), Yellow (B), Peach (C), Black (D), Red (E) and Green (F).

Polyester stuffing.

PATTERN INFORMATION

For a list of the abbreviations we use and our Yarn Guide, please look for Pattern Information in the Reference list on page 5.

MEASUREMENTS

Length approximately 21 cm, 8½ in.

TENSION

We used tension dial setting 6 as main tension (MT) throughout, unless otherwise stated (to give a tension slightly tighter than for knitted garments).

KNITTING NOTES

a) We used knit side of knitting as right side unless otherwise stated.

b) "E-wrap" means use closed edge method of casting on.

c) "Thread off" means break yarn, then thread end through sts and release from machine.

d) "Transfer alt sts" means transfer every alt st on to adjacent N and push empty Ns back to NWP.

e) "Latch off" means, beginning at opposite end to carriage, lift end st into hook of latch tool, push st behind latch, lift second st into hook of latch tool and pull through first st. Continue in this way to end of row, pulling yarn through last st to secure.

f) Oversew end stitches of rows together to make a flat seam.

K 5 rows. Transfer alt sts. K 1 row. Thread off. Pull up yarn, secure and join seam. Pull up cast on yarn and secure.

STEERING WHEEL

Push 19 Ns to WP. Push 2nd and every foll alt N back to NWP. Using D, K 1 row to cast on. Hang on cast-on comb or use a nylon cord to secure loops, then push empty Ns back to WP. Set RC at 000. K 7 rows. Transfer alt sts. K 1 row. Thread off. Pull up yarn, secure and join seam. Stuff very lightly. Pull up cast on yarn and secure.

DRIVER

BODY, FACE AND CAP

Push 29 Ns to WP. Push 2nd and every foll alt N back to NWP. Using D, K 1 row to cast on. Hang on cast-on comb or use a nylon cord to secure loops, then push empty Ns back to WP. Set RC at 000. K 4 rows. Using E, K 14 rows. Place marker on centre N. K 6 rows. Using F, K 15 rows. Using C, K 11 rows. Using E,

K 9 rows. Transfer alt sts. K 1 row. Thread off.

PEAK OF CAP

Push 10 Ns to WP. Using E, cast on using e-wrap method. Set RC at 000. K 1 row. Dec 1 st at beg of next 2 rows. K 1 row. Inc 1 st at beg of next 2 rows. K 1 row. Cast off.

HAIR

Push 20 Ns to WP. Using B, cast on using e-wrap method. Set RC at 000. K 4 rows. Cast off.

ARMS (KNIT 2)

Push 13 Ns to WP. Push 2nd and every foll alt N back to NWP. Using F, K 1 row to cast on. Hang on cast-on comb or use a nylon cord to secure loops, then push empty Ns back to WP. Set RC at 000. K 15 rows. Using C, K 4 rows. Transfer alt sts. K 1 row. Thread off. Pull up yarn, secure and join seam.

MAKING UP

Fold car body in half and join

cast off edge. Join seam (for underneath of car). Join side seams of car seat. Stuff front end of car. Push the car seat down inside car body and make a few stitches to join bottom of car seat to seam of car. Stuff back end of car. Pull up cast on yarn and secure. With seam underneath, place car on a flat surface and pin on wheels, then sew in place. Sew 5th wheel on to back of car to cover cast on sts. With the narrow ends of each mud-guard towards the centre of each side of the car, pin in place over each wheel and sew on. With cast on and cast off sts together, sew steering wheel in place. Pull up cast on yarn on driver's body, secure and join seam. With seam at centre back, sew from cast on edge up to marker, sewing through both thicknesses to form legs. Stuff legs, body, head and cap. Wind matching yarn around neck several times, pull up, tie and sew ends into driver. Pull up cast off yarn and secure. Stuff arms and sew just below head. Using D, embroider eyes by making horizontal stitches one on top of the other 9 rows above the neck, leaving 2 clear stitches between. Mark position of mouth 6 rows above neck and using E, embroider mouth by making a small V stitch. Fold peak in half and sew to front of cap. Using P side of hair as right side, sew to lower edge of cap.

Little Car is the last pattern in a series that Ruth Cox has designed especially for Machine Knitting Monthly but if you would like more details of her patterns for dolls and novelty items, please send a sae to:-

Pippin Designs
22 Clifton Road
Dunstable
Bedfordshire LU6 1LU



CUT AND SEW

A WAISTCOAT

Easy to wear, easy to knit and easy to sew, this waistcoat will be an edge-to-edge garment with no buttonholes – perfect for a first project in Cut and Sew.

Debbie Kendall

The waistcoat is cut from three rectangles of knitted fabric and you will need only minimal sewing skills to put it together since the cut edges will be finished with either a knitted bias strip or a bought edging.

YARN

First decide what yarn to use. If you are a beginner, choose a yarn which will cause no problems with either the knitting or the pressing. I chose Yeoman's Panama which is a mixture of cotton and acrylic.

STITCH PATTERN

Choose a stitch pattern which gives a firm fabric. The choice is endless but, to keep it simple, choose a small tuck pattern, perhaps Card 1, elongated. This is a lovely, firm, textured pattern which looks great made up. More experienced knitters could use ribber patterns, such as punch tuck rib, racking or double jacquard.

Once you have decided on the yarn and the stitch pattern do some experimenting to find the best stitch size. Then knit the tension swatch and steam press it.

SIZE

We now need to work out the sizes of our rectangles. We will have one large rectangle for the back and two smaller ones for the fronts. For the knitting two measurements are required; bust size plus ease of between five and ten centimetres; and the finished length of the waistcoat. The width of the back piece will measure half of the bust plus

ease and the fronts will be a quarter of the bust plus ease.

Example:-

- Bust measurement of 86 cm + 10 cm ease = 96 cm
- Finished length 64 cm
- Size of rectangle for the back will be 96 cm divided by 2 = 48 cm wide.
- Size of rectangle for each front will be 96 cm divided by 4 = 24 cm wide.

STITCHES AND ROWS

To work out how many stitches and rows to knit we need to measure the tension swatch.

Example:-

- Yeoman Panama; stitch size 7; tuck stitch using Card 1 elongated. Tension swatch measured 21 sts = 10 cm and 62 rows = 10 cm

From this we can see that there are 2.1 stitches per centimetre. Therefore, multiplying 2.1 by 48 cm for the back, we can see that we need to cast on 100 stitches. We can do the same for the length. There are 6.2 rows per centimetre, therefore multiply 6.2 by the finished length of 64 cm and we get 396 rows. Repeat this for the two fronts.

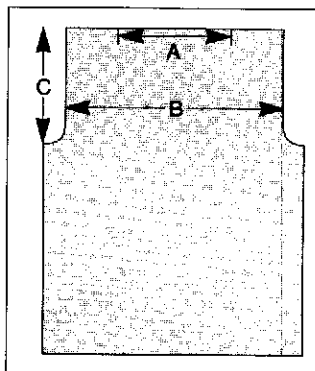
KNITTING

There are a couple of points to watch whilst knitting; take great care that both the cast-on and cast-off are loose and do not pull in once the work is off the machine; always mark the centre two stitches of the back before removing the work from the machine. When you have finished knitting the pieces, steam press and allow to cool.

CUTTING

We now need to mark where to cut for the neck and armhole shaping, remembering to always mark on the wrong side. The measurements needed are the back neck (A), the finished width of the waistcoat from armhole to armhole across the chest (B) and the depth of armhole (C) as Diagram 1.

Diagram 1



The following measurements are a guide:-

- For sizes 86 to 101 cm bust – 18 cm for the back neck (A), 34 cm from armhole to armhole (B) and 23 cm for the armhole depth (C).
- For larger sizes use 20 cm for the back neck, 40 cm from armhole to armhole and 28 cm for the armhole depth.

These are just average measurements, therefore treat this first garment as a learning process; if it is not a perfect fit you can always adjust the next one.

Place the back of the waistcoat on a flat surface, wrong side facing up. Measure and mark the back neck first. Centre the tape measure on the two marked stitches on the cast-off edge and, using a marking pen, or tailor's chalk which shows up well, mark the neckline.

For instance for size 86 cm the marks for the neckline would be 9 cm to either side of the two centre stitches. Now mark the finished width of the waistcoat from armhole to armhole. For size 86 this will be 34 cm, therefore the marks will be 17 cm to either side of the centre stitches. Measure the arm-

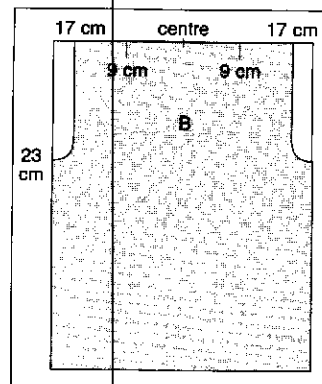


Diagram 2

hole depth, 23 cm, down the side seams and mark this. On one side only, you can now draw in the armhole shaping by joining up these two marks (see Diagram 2).

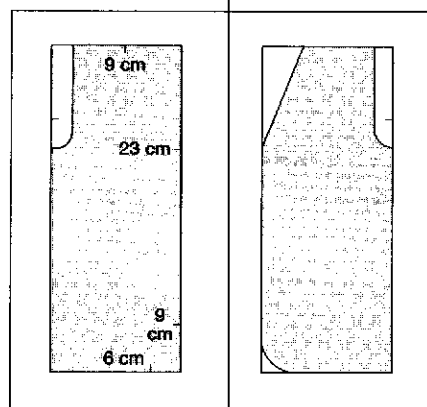
Before stitching on the fabric, practise on the tension square using a medium length, medium width, zig-zag stitch. When you are happy with the stitching, sew along the marked armhole line and carefully cut the shape out. Use this cut-out shape as a template for the other side. Match it up with the marks and draw carefully around this template. Stitch and cut out as before.

Use this armhole template on the two fronts taking great care that you have the cast-off edge at the top and that you cut out so that you have a right side and a left side. Now place a mark 9 cm (half the back neck measurement) from the centre front across the top edge and a mark 23 cm down the centre front.

On one front, draw a line between these two marks to get the front neck shaping. Zig-zag stitch along this line and then cut out. Again, use this cut-out piece as a template for the other front neck edge.

The lower edge is going to

Diagram 3



TALKING POINT

Debbie Kendall has been teaching machine knitting for many years and has made "Cut and Sew" a speciality. In our last issue she wrote an introduction to her favourite subject and this month uses the technique for her first project - a waistcoat.

Many knitters may remember Debbie Kendall who in the eighties worked with Pat Coulston at Metropolitan, when the company was based in Bournemouth. Debbie worked in the School of Machine Knitting and was also one of the Correspondence Course Directors. Since those days Debbie has continued to teach machine knitting and has made Cut and Sew a speciality.

What is meant by Cut and Sew? This familiar machine knitting term (which, strictly, should be "knit, sew and cut")

means that rectangles can be knitted on the knitting machine and the shaping for the neck, shoulders and so on, finished off by sewing machine and scissors. Taken to its ultimate, it can also mean that material can be knitted on the machine and all the garment shaping done with scissors and sewing machine.

The most common of all the Cut and Sew techniques is to knit the front and back of a garment and, on completion, to cut out the neckline with the use of templates and scissors.

have a slight curve at the front; mark 9 cm up the front edge and 6 cm along the bottom and join these up with a curved line. Zig-zag stitch, cut out and, again, use this piece on the second front to make sure that the front curves are the same (see Diagram 3).

SEWING

To complete the garment, first sew the shoulder seams and the side seams, either on a sewing machine or by hand. Try the waistcoat on and make sure it fits; alterations are much easier to make at this stage.

The cut edges need to be completely covered on both the right and the wrong side. To do this either use a bought edging or knit your own bias strip. You will need to knit three lengths of bias strip, two for the armholes and one for all the way around the outside edge of the waistcoat.

To knit a bias strip, first cast on by hand over ten needles at the far left-hand side of the machine. Knit two rows. * Decrease one stitch at the end nearest the carriage and

increase one stitch at the other end, knit two rows. Repeat from the * until you have knitted a little more in length than you think you need. Remove on waste yarn.

With the right side of the waistcoat facing you, lay the bias strip flat on the cut edge of the armhole so that the cut edge of the garment is in the middle of the strip. Slightly stretch the bias strip as you pin it to the edge and then tack it to the garment. Undo the extra knitting and when the two ends of the bias strip meet, backstitch through the open stitches of the band.

Using a straight stitch, machine-sew the edging to the garment. Fold the bias strip to the wrong side and slip stitch it down. Press the armhole and check that it fits correctly, then repeat for the other side. Apply the binding to the outside edges in exactly the same way. Start at a side seam, go all the way up one front, across the back neck, down the other front and along the bottom edge.

sors. Shoulder shapings are often included in this technique and, of course, when you are knitting a complicated pattern, especially on the double bed, not having to "shape" and "cast off" makes life a lot easier.

Debbie has taught this technique for many years but, because of the real interest in the subject, thought that she would widen her scope by going back to writing and running a Correspondence Course on the subject. This she has done. Her course starts at the beginning, teaching about machine sewing on knitted fabric, cutting into knitted fabric, progressing from necklines and shoulders to cardigan fronts and seams and so on. Finally, on the sixth and last lesson, she teaches how to make a whole garment.

Each lesson is returned to her so that help may be given throughout the course, as

knitters are first introduced to the subject and then progress, perhaps further than they would have thought possible, through the various ways of using this technique.

One of the real bonuses of the course is that it is written for all knitting machines. Whether the knitter has a Japanese make (Silver Reed, Brother, Knitmaster or Toyota) or a European model (Passap, Pfaff or Singer), it makes no difference. This course is for every knitter who wishes to study the fascinating technique of Cut and Sew and be able to incorporate it into their knitting. You can be well assured Cut and Sew will increase the pleasure of using your knitting machine and make your knitting life much easier.

Debbie will be delighted to tell you more about her course. For details, please send a sae to:-

**Debbie Kendall
32 Fortescue Road
Parkstone
Poole
Dorset BH12 2LJ**

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sae appreciated

Designed by
Mary Smith

BACK

With carriage at right, set machine for 2x2 rib. Push 126 [134, 140, 148, 156] Ns at centre of machine to WP on

diagrams

A = 52.5 [55.5, 58, 61.5, 65] cm
B = 7.5 cm
C = 40 cm
D = 25 cm
E = 2 cm
F = 47.5 [50.5, 53, 56.5, 60] cm
G = 24 cm
H = 5.5 cm
I = 4 cm
J = 27 cm
K = 28 cm
L = 6.5 cm
M = 44 cm
N = 2.5 cm
O = 54 cm (ease in to 50 cm)

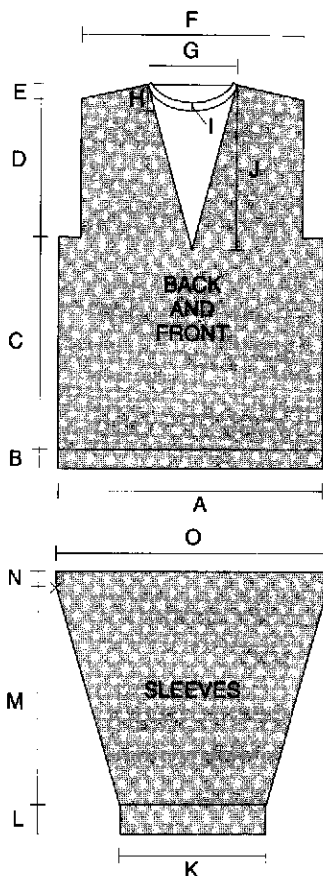


DIAGRAM A

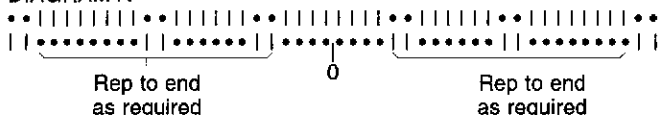
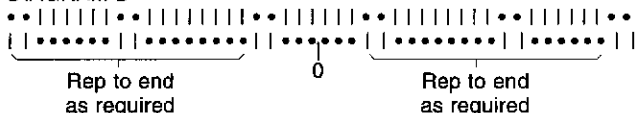


DIAGRAM B



CRICKET SWEATER

9

PATTERN RATING

* Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Spectrum Detroit DK. (Yarn Guide No.15.)

5 x 100 g balls in Cream (MC).

1 x 100 g ball in Burgundy (A).

1 x 100 g ball in Royal (B).

1 x 100 g ball in Citron (C).

GARMENT WEIGHT

Finished garment in fourth size weighs 520 g.

The fibre content of this yarn is 100% Courteille Acrylic. For further information about this yarn, please write to the following address: Spectrum Yarns, Spa Mill, New Street, Slaithwaite, Huddersfield, West Yorkshire HD7 5BB. Tel: 01484 843732.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 92 [97, 102, 107, 112] cm, 36 [38, 40, 42, 44] in. Actual size 103 [110, 115, 121, 128] cm, 40 1/2 [43 1/2, 45 1/2, 48, 50 1/2] in.

Length to shoulder 72.5 cm, 28 1/4 in.

Sleeve seam 50.5 cm, 20 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

24 stitches and 28 rows to 10 cm, 4 in measured over stocking stitch and cable pattern (tension dial setting approximately 10).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used main bed side of knitting as right side of garment.
- When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
- Your own club colours can be substituted, if required.

CABLE PATTERN A

K 7 rows. * Cross 3 sts at left in front of 3 sts at right over groups of 6 Ns on main bed between ribber Ns. K 16 rows. Rep from * throughout.

CABLE PATTERN B

K 8 rows. * Cross 3 sts at left in front of 3 sts at right over groups of 6 Ns on main bed between ribber Ns. K 16 rows. Rep from * throughout.

both beds. Arrange Ns for 2x2 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-4/MT-4, K 30 rows. Transfer sts for st st. Set RC at 000. Using MT, K 1 row MC, 6 rows A, 1 row C, 3 rows B, 1 row C, 6 rows A and 1 row MC. Transfer sts as dia-

gram A. Using MC, cont in cable patt A. K 93 rows. RC shows 112 *.

SHAPE ARMHOLES

Cast off 6 sts at beg of next 2 rows. 114 [122, 128, 136, 144] sts. K 58 rows. RC shows 172.

SHAPE NECK

Push 64 [68, 71, 75, 79] Ns at left to HP. Cont on rem sts for first side. K 2 rows. Push 6 Ns at neck edge to HP, K 2 rows. Push 5 Ns at neck edge to HP, K 2 rows. Push 4 Ns at neck edge to HP, K 2 rows. Push 2 Ns at neck edge to HP, K 2 rows.

SHAPE SHOULDER

Push 2 Ns at neck edge to HP and cast off 7 [8, 9, 10] sts at beg of next row, K 1 row. Push 1 N at neck edge to HP and cast off 7 [8, 9, 10, 11] sts at beg of next row, K 1 row. Push 1 N at neck edge to HP and cast off 7 [8, 9, 10, 11] sts at beg of next row, K 1 row. Push 1 N at neck edge to HP. Cast off rem 7 [8, 9, 10, 11] sts. With carriage at left and using a transfer tool, push 50 [54, 57, 61, 65] Ns at left from HP to WP. Finish to correspond with first side, reversing shaping. Using a transfer tool, push rem Ns from HP to WP. Transfer sts for st st.

NECK BORDER

Set RC at 000. Using MT-1, K 4 rows A, 1 row C, 2 rows B, 1 row C and 4 rows A. Cast off.

FRONT

Work as for Back to *.

SHAPE NECK AND ARMHOLE

Push 63 [67, 70, 74, 78] Ns at left to HP. Cont on rem sts for first side. Cast off 6 sts at beg of next row. Dec 1 st at neck edge on next and every foll alt row until 37 [41, 44, 48, 52] sts rem, then on every foll 3rd row until 28 [32, 35, 39, 43] sts rem. K 3 rows.

SHAPE SHOULDER

Cast off 7 [8, 8, 9, 10] sts at beg of next row, K 1 row. Cast off 7 [8, 9, 10, 11] sts at beg of next and foll alt row, K 1 row. Cast off rem 7 [8, 9, 10, 11] sts. With carriage at left and using a transfer tool, push Ns at left from HP to WP. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right, set machine for 2x2 rib. Push 60 Ns at centre of machine to WP on both beds. Arrange Ns for 2x2 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting.



FRONT NECK BORDERS

Push 85 Ns to WP. With P side facing, pick up 85 sts along one side of front neck and place on to Ns. Set RC at 000. Using MT-1, dec 1 st at front edge on every alt row and **at the same time** K 4 rows A, 1 row C, 2 rows B, 1 row C and 4 rows A. Cast off.

BACK NECKBAND

With carriage at right, set machine for 2x2 rib. Push 58 Ns to WP on both beds. * Arrange Ns for 2x2 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-4/MT-4, K 10 rows. Transfer sts for st st *. With P side of Back Neck Border facing, pick up 58 sts and place on to Ns. Cast off both sets of sts tog.

FRONT NECKBANDS

With carriage at right, set machine for 2x2 rib. Push 79 Ns to WP on both beds. Work as for Back Neckband from * to *. With P side of Front Neck Border facing, pick up 79 sts and place on to Ns. Cast off both sets of sts tog.

ARMHOLE BANDS

Join shoulder, neck border and neckband seams. With carriage at right, set machine for 2x2 rib. Push 160 Ns to WP on both beds. Arrange Ns for 2x2 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-4/MT-4, K 12 rows. Transfer sts for st st. With P side facing, pick up 160 sts around armhole edge and place on to Ns. Then, cast off both sets of sts tog.

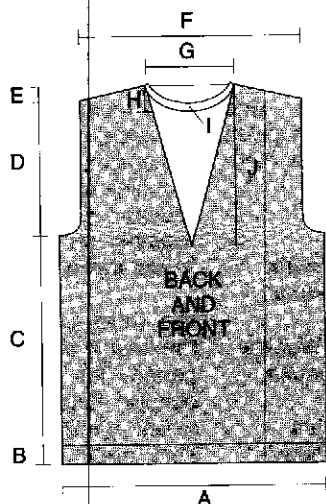
PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

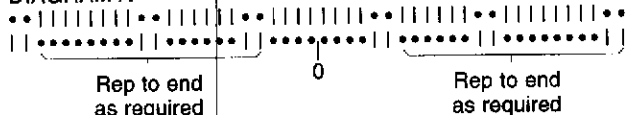
Join side and armhole border seams. Join mitre in neck border. Fold neckband to form a mitre and sew in place.

diagrams



A = 52.5 [55.5, 58, 61.5, 65] cm
B = 7.5 cm
C = 38.5 cm
D = 26.5 cm
E = 2 cm
F = 31.5 [35, 37.5, 40.5, 44] cm
G = 24 cm
H = 5.5 cm
I = 4 cm
J = 28.5 cm

DIAGRAM A



TO&FRO

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Riverside Spinning Co.

OPEN WEEKEND

Saturday 7th June

10.00 am - 5.00 pm

Sunday 8th June

10.00 am - 3.30 pm

Come and join us! *Machine Knitting Monthly* will be supporting this great weekend for knitters at the Riverside Spinning mill in Shipley, West Yorkshire.

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Riverside Spinning

Dockfield Terrace, Shipley, West Yorkshire BD17 7AW
Tel: 01274 596875



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- Janet Spink.
- Jan Wright Knitwear Design.
- Ewe-Knit.
- B. Hague & Co. with their linkers and the PDB range of yarn winders and twisters.
- Woolley Soft Ware, the UK distributors of Singer knitting machines.
- Plus, of course, your favourite magazine, *Machine Knitting Monthly*.

Also on show will be tons of yarn, accessories, patterns, knitting machines, overlockers and Hague linkers.

THE LECTURES

The free lectures and demonstrations will be given by experts in their field. Here is the programme:-

Saturday

- 11.00 am - Janet Spink
Nice'n'Easy Neckbands.
- 12.00 noon - Sue Woolley
Double Bed Techniques.
- 1.00 pm - Jan Wright
Using the Hague Linker.
- 2.00 pm - Angela Lord
Cut & Sew Necklines
Without Sewing.
- 3.00 pm - Beryl Jarvis
Knitting Techniques with
Info Sheets.

Sunday

- 11.00 am - Janet Spink
The Overlocker
Experience.
- 12.00 noon - Sue Woolley
Magic Fair Isle With No
Floats (all machines).
- 1.00 pm - Angela Lord
Cut & Sew Necklines
Without Sewing.

- 2.00 pm - Beryl Jarvis
Knitting Techniques With
Info Sheets.

MILL TOURS

Make sure that you don't miss your guided tour of the smallest working spinning mill in Yorkshire and probably the world! Riverside Spinning specialise in top quality machine knitting yarns and bring you real value by only spinning for the home machine knitting enthusiast. They use only the finest raw fibres and high value special effect filament yarns and you can see how these raw materials become your knitting yarn, "before your very eyes".

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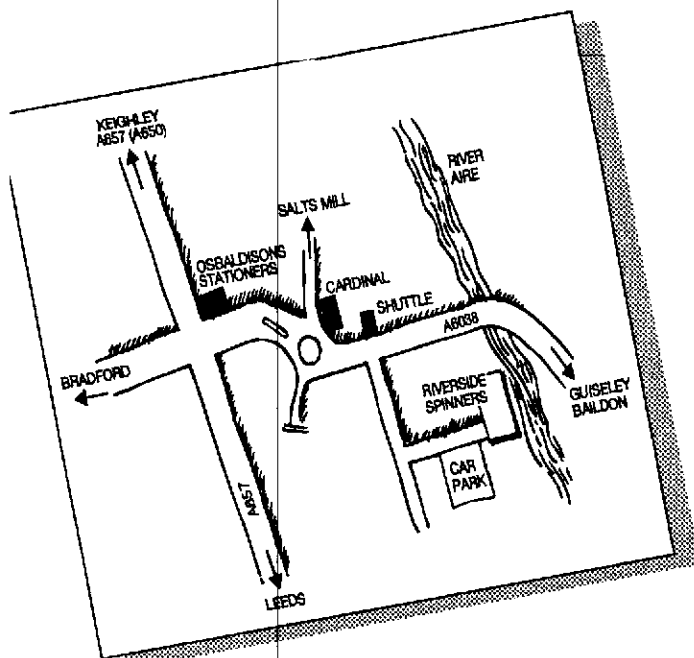
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Riverside Spinning

Designed by

SIX-HOUR JUMPER

11

*Riverside
Spinning*

BACK

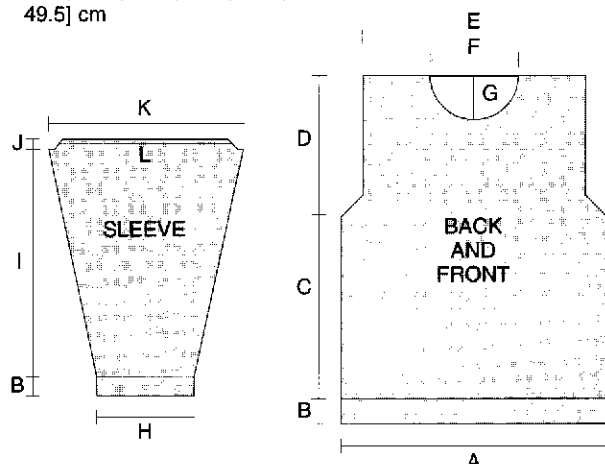
With carriage at right and using MY, cast on 130 [136, 144, 150, 158, 164, 172, 178, 186, 192, 200] sts at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 34 rows. Transfer sts for st st *. Set RC at 000. Using MT, K 140 [140, 140, 142, 142, 142, 142, 142, 142, 144, 144] rows.

SHAPE ARMHOLES

Cast off 3 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end on next and every foll alt row until 112 [118, 126, 132, 140, 146, 154, 160, 168, 174, 182] sts rem **. K 87 [87, 87, 91, 91, 91, 95, 95, 95, 99, 99] rows. RC shows 240 [240, 240, 246, 246, 246, 250, 250, 250, 256, 256]. Push 33 [36,

diagrams

- A = 46 [48.5, 51, 53.5, 56, 58.5, 61, 63.5, 66, 68.5, 71] cm
B = 7 cm
C = 35 [35, 35, 35.5, 35.5, 35.5, 35.5, 35.5, 36, 36] cm
D = 25 [25, 25, 26, 26, 26, 27, 27, 27, 28, 28] cm
E = 39.5 [42, 44.5, 47, 49.5, 52, 54.5, 57, 59.5, 62, 64.5] cm
F = 16 [16, 17, 17, 17.5, 17.5, 18.5, 18.5, 19, 19, 20] cm
G = 9 [9, 9, 9.5, 9.5, 9.5, 10, 10, 10, 10.5, 10.5] cm
H = 25.5 [25.5, 25.5, 27, 27, 27, 28.5, 28.5, 28.5, 30, 30] cm
I = 41 [41, 41, 42.5, 42.5, 42.5, 43.5, 43.5, 43.5, 45, 45] cm
J = 3.5 cm
K = 50 [50, 50, 52, 52, 52, 54, 54, 54, 56, 56] cm
L = 43.5 [43.5, 43.5, 45.5, 45.5, 45.5, 47.5, 47.5, 47.5, 49.5, 49.5] cm



PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Amber 50/50 4-ply. (Yarn Guide No.11.)
1 x 500 g cone (MY).

GARMENT WEIGHT

Finished garment in first size weighs 230 g.

The fibre content of this yarn is 50 % wool, 50% acrylic. For further information about this yarn, please write to the following address:- Riverside Spinning Co. Ltd., Dockfield Terrace, Shipley, West Yorkshire BD17 7AW. Tel: 01274 596875.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust/chest 82 [87, 92, 97, 102, 107, 112, 117, 122, 127, 132] cm, 32 [34, 36, 38, 40, 42, 44, 46, 48, 50, 52] in.
Actual size 91 [95, 101, 105, 111, 115, 121, 125, 131, 135, 141] cm, 36 [37½, 40, 41½, 44, 45½, 48, 49½, 52, 53½, 56] in.

Length to shoulder 67 [67, 67, 68.5, 68.5, 68.5, 69.5, 69.5, 69.5, 71, 71] cm, 26½ [26½, 26½, 27, 27, 27, 27½, 27½, 27½, 28, 28] in.

Sleeve seam 48 [48, 48, 49.5, 49.5, 49.5, 50.5, 50.5, 50.5, 52, 52] cm, 19 [19, 19, 19½, 19½, 19½, 20, 20, 20, 20½, 20½] in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used knit side of knitting as right side of garment.

39, 42, 45, 48, 51, 54, 57, 60, 63] Ns at left and right to HP. Using WY, K a few rows over rem 46 [46, 48, 48, 50, 50, 52, 52, 54, 54, 56] sts and release from machine. Push Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to **. K 51 [51, 51, 53, 53, 53, 55, 55, 55, 57, 57] rows. RC shows 204 [204, 204, 208, 208, 208, 210, 210, 210, 214, 214]. 36 [36, 36, 38, 38, 38, 40, 40, 40, 42, 42] rows less have been

worked to shoulder than on back.

SHAPE NECK

Push 66 [69, 74, 77, 82, 85, 90, 93, 98, 101, 106] Ns at left to HP and cont on rem sts for first side. Dec 1 st at neck edge on every row until 40 [43, 46, 49, 52, 55, 58, 61, 64, 67, 70] sts rem, then on every foll alt row until 33 [36, 39, 42, 45, 48, 51, 54, 57, 60, 63] sts rem. K 16 [16, 16, 18, 18, 18, 20, 20, 20, 22, 22] rows. Using WY, K a few rows and release from machine. With carriage at right, push 20 [20, 22, 22, 24, 24, 26, 26, 28, 28, 30] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right and using MY, cast on 72 [72, 72, 76, 76, 76, 80, 80, 80, 84, 84] sts at centre of machine in 1x1 rib. Work as for Back from * to *. Set RC at 000. Using MT, shape sides by inc 1 st at each end on every 4th row until there are 104 [104, 104, 106, 106, 106, 112, 112, 112, 114, 114], then on every foll 5th row until there are 140 [140, 140, 146, 146, 146, 152, 152, 152, 158, 158] sts. K 10 rows. RC shows 164 [164, 164, 170, 170, 170, 174, 174, 174, 180, 180]. Adjust length at this stage, if required.

SHAPE TOP

Cast off 3 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end on next and every foll alt row until 122 [122, 122, 128, 128, 128, 134, 134, 134, 140, 140] sts rem. K 1 row. Cast off.

JOIN RIGHT SHOULDER

Push 33 [36, 39, 42, 45, 48, 51, 54, 57, 60, 63] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+1 and MY, K 1 row. Cast off with a latch tool.

NECKBAND

Push 132 [132, 136, 140, 144, 144, 152, 152, 156, 160, 164]

Ns to WP. With K side facing, pick up 30 [30, 30, 32, 32, 32, 34, 34, 34, 36, 36] sts down left side of front neck, 20 [20, 22, 22, 24, 24, 26, 26, 28, 28, 30] sts across front neck inc 2 sts evenly, 30 [30, 30, 32, 32, 32, 34, 34, 34, 36, 36] sts up right side of front neck and 46 [46, 48, 48, 50, 50, 52, 52, 54, 54, 56] sts across back neck inc 4 sts evenly and place on to Ns. Unravel WY. Set RC at 000. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Using MT-4/MT-4, K 25 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Set in sleeves. Join side, sleeve and neckband seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY.



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CLUB OUTINGS

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CLUB SPEAKERS

MAGGIE ANDREWS offers lively, informative talks illustrated with plenty of samples. Subjects include: Knitted appliqué flowers; edgings; easy intarsia without an intarsia carriage and easy embroidery on knitwear. 40 miles radius. More for workshops. SAE for details. 79 Hookfield, Harlow, Essex CM18 6QQ. Tel: 01279-422994.

JOHN BLAKEMAN was a Brother supervisor and is now Technical Editor of Machine Knitting Monthly. He will give talks on:- basic/advanced knitting techniques - Japanese machines; programming - all Brother electronics; using colour changers and accessories. His speciality is jacquard and ribber techniques. Club visits, courses

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ANGELA CORYN, new to the "club circuit", brings refreshing ideas along with a wide selection of her original garments. Discussions focus on the creative design process, techniques that give garments that professional look, or the selection and use of colours and yarns. Angela Coryn Knitwear, Tangles, Little Bull Lane, Waltham Chase, Southampton SO32 2LT. Tel: 01489 892041.

ANN DURKAN offers lively lectures by a qualified designer, concentrating on creativity, garment design and imaginative use of colour and texture. The emphasis is on Elegance Made Easy. Plenty of sample garments to try on and have fun with. Workshops also arranged. No restriction on distance. Michaelmas Cottage, Twineham, West Sussex RH17 5NN. Tel: 01444 881556.

JACPACS Double jacquard knitting - an informative talk and demonstration on all its aspects, using the double bed colour changer or the Jac-Card; covering design and punchcard conversion. Workshop days by arrangement. Within 100 miles of Bristol, further by arrangement. Yvonne Knapman, 19 South Road, Portishead, Bristol BS20 9DU. Tel: 01275-842677.

BERYL JARVIS As well as demonstrations, topics include - General Talk; Machine Knitted lace; Making Up; Tension (what's that?). Open to requests - whatever the topic, I always knit. Info Sheets available - send SAE for mail order. Workshops and private tuition can be arranged. Any distance considered. 90 Asfordby Road, Melton Mowbray, Leicestershire LE13 0HR. Tel: 01664-68449.

KADANSE Please send SAE for details of Kathryn's talks. First visit, an informal talk on her designs and some of the techniques used. New talk "Taking the Horrors out of Pressing and Finishing!" She will bring along her sample garments, her patterns and the yarns she uses in her designs, namely Yeoman's Aurora and Bonnie's Crêpe.

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